



POP CONCERTS--1946

Albany Female	May 26
American Association of University Women	May 30
American Institute of Banking	June 21
Association of Newspaper Classified Advertising	June 26
Association of Teachers of Adults	May 28
Berkshire Hospital School of Nursing	May 16
Berkshire Country Day School	June 20
Boston Alumnæ Association	May 25
Boston General Hospital Nurses Alumnae	June 4
Boston College - Philomathia Club	June 8
Boston Commons Club	May 30
Boston Smith College Club	May 7
Boston University (Program Not in Book)	May 27
Boston Wellesley College Club	May 5
Boston Alumni Association of Boston	May 13
Boston Girl Scouts	June 7
Boston Club of Boston	June 20
Boston General Hospital Nurses Alumnae	June 10
Boston Alumni Sociality Night	June 12
Boston General Hospital Nurses Alumnae	May 21
Boston General Hospital Nurses Alumnae	May 28
Boston General Hospital Nurses Alumnae	June 29
Boston Junior College	June 22
Boston American Night	June 25
Boston Gas Company Employees	June 5
Boston Laboratory	May 9
Boston Full Parent Teacher Association	May 3
Boston Alumni Association	May 22
Boston College Alumnae	May 15
Boston College	June 15
Boston Baptist Church of Arlington	May 9
Boston National Bank of Boston	June 26
Boston Lithograph Company	May 15
Boston Forever	May 8
Boston of the Deaconess Hospital	May 29
Boston School	May 21
Boston High School of Boston	May 6
Boston of the Triant Saviour	May 18
Boston & Faith Society	June 3
Boston Night	May 9
Boston Neighborhood House	May 14
Boston Secretarial School	June 5

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Inswich High School	May 15
Jamaica Plain-Forest Hills Club of Kiwanians	June 11
Jesuit Missions of New England	June 15
Katharine Gibbs School	May 6
Kathleen Dell School	May 10
King Solomon Lodge (Knights of Pythias)	May 20
Lasell Junior College	May 17
League of Catholic Women	June 19
Leland Powers School	May 10
Longy School	June 4
Massachusetts Council of Young Women's Republican Clubs	
	June 6
Massachusetts Institute of Technology	June 1
Massachusetts Medical Society	May 21
Mass. & R. I. Grand Commandery	June 7
Mass. State Employment Association	May 16
Menorah Institute	May 11
Mt. Ida Junior College	May 2
New Bedford High School	June 8
New England Conservatory Night	June 17
New England Grenfell Association	April 30
Newspaper Guild of Boston	May 24
Newton College of Sacred Heart	June 28
Newton High School	May 31
Noemi, No. 11	May 11
Northeastern University	May 10
Norwood Senior High School	May 3
Peers Club	June 5
Pension Fund Concert	June 2
Perkins Institution	June 27
Peter Bent Brigham Hospital	May 1
Phillips Exeter Academy	May 11
Pioneers of Palestine	June 18
Regis College	May 4
Rogers Hall School	May 6
Roxbury Latin School	May 31
Shawmut Bank Club	May 6
Shawmut & Brotherhood Lodges, AF & AM	May 19
Simmons College Club	May 30
Skidmore College	June 5
Somerville High School	May 29
Tufts College Night	June 14

Storrs Junior College	May 24
Yale College	May 9
Yale Alumni	June 10
Yale Warrenton Service League	June 13
Youth Concerts Association	May 23

GUEST CONDUCTORS AT THE PEPS--1946

Arby Anderson	Third Part	June 27
Arthur Beckett		May 23
Bob Cherkassky		May 16, 30
	June 5, 6, 7, 11,	24
Edholm Holmes	Middle Part	June 27
	First & Third Parts	May 9
	Second & Third Parts	June 17
Alexander Leslie	First Part	June 27
Carlos Winfield	Second Half	June 2
Quincy Porter	First Part	June 17
Clayton Stone		June 3
Walter Spyer	First & Third Parts	May 8
W. Wallace Woodworth	Second Part	May 9

SOLOISTS AT THE POPS---1946

E. Power Biggs	Organ	June 4
Cynthia Brown	Piano	May 24
Julian De Gray	Piano	May 25
Giuseppe de Lellis	Piano	May 31
Alice Farnsworth	Soprano	June 17
Leo Litwin	Piano	May 2, 3, 21, 23, 28 June 8, 12, 18, 19, 26, 29
Monte Nelson	Piano	June 28
Zara Nelsova	Cello	May 26
Raymond Putman	Piano	May 7
Solon Robinson	Piano	May 7
Phil Saltman	Piano	June 24
Victoria Samuelian	Soprano	June 27
Jesus Maria Sanroma	Piano	June 1, 2, 15
Lois Schaefer	Flute*	June 17
Elizabeth Scher	Piano	June 17
Philippa Schuyler	Piano	June 25
Donald Steele	Piano*	June 17
Frederic Tillotson	Piano	May 13
Richard Tucker	Tenor	June 18
Barbara Ulin	Piano	May 12
Ann Very	Violin*	June 17
Luisa Vosgerchian	Piano	May 19, June 10
Gerald Warburg	Cello	June 20
Alfred Waters	Violin	May 27
Bernhard Weiser	Piano	May 5, 15, 29 June 13, 21, 22
Gerson Yessin	Piano	June 4

* Bach...Brandenburg Concerto No. 5 (1st movement)

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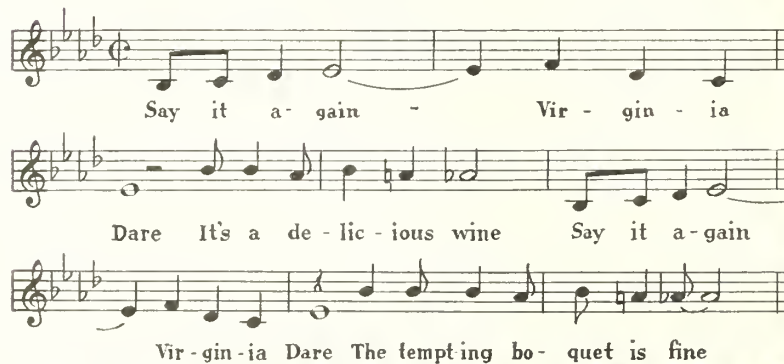
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Programme 1

Number 1

OPENING NIGHT
TUESDAY, APRIL 30, 1946
PROGRAMME

*WASHINGTON POST March	Sousa
OVERTURE to "Orpheus in Hades"	. . . . .	Offenbach
IRISH TUNE from County Derry	. . . . .	Grainger
*VOICES OF SPRING Waltzes	. . . . .	Strauss

DANCES FROM THE BALLET, "Gayane"	. . . . .	Khatchatourian
Song of the Rose Maidens—Lullaby—Sword Dance	. . . . .
CLAIR DE LUNE	. . . . .	Debussy
ROUMANIAN RHAPSODY	. . . . .	Enesco

SELECTION from "Carousel"	. . . . .	Rodgers
JINGLES ALL THE WAY	Cable
KNIGHTSBRIDGE MARCH from "London" Suite	Coates

* Pops Recording

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Programme 2

WEDNESDAY, MAY 1, 1946

PROGRAMME

HUNGARIAN MARCH, "Rakoczy"	Berlioz
*OVERTURE "Fingal's Cave" (The Hebrides)	Mendelssohn
JAMAICAN RHUMBA	Benjamin
WALTZES from "Der Rosenkavalier"	R. Strauss

THREE MOVEMENTS from the Ballet, "Fancy Free"	Bernstein
Waltz—Galop—Danzon	
PROMENADE	Anderson
*MARCHÉ SLAVE	Tchaikovsky

BLOOMER GIRL Selection	Arlen
*YANKEE DOODLE WENT TO TOWN	Morton Gould
*THUNDER AND LIGHTNING, Polka	Strauss
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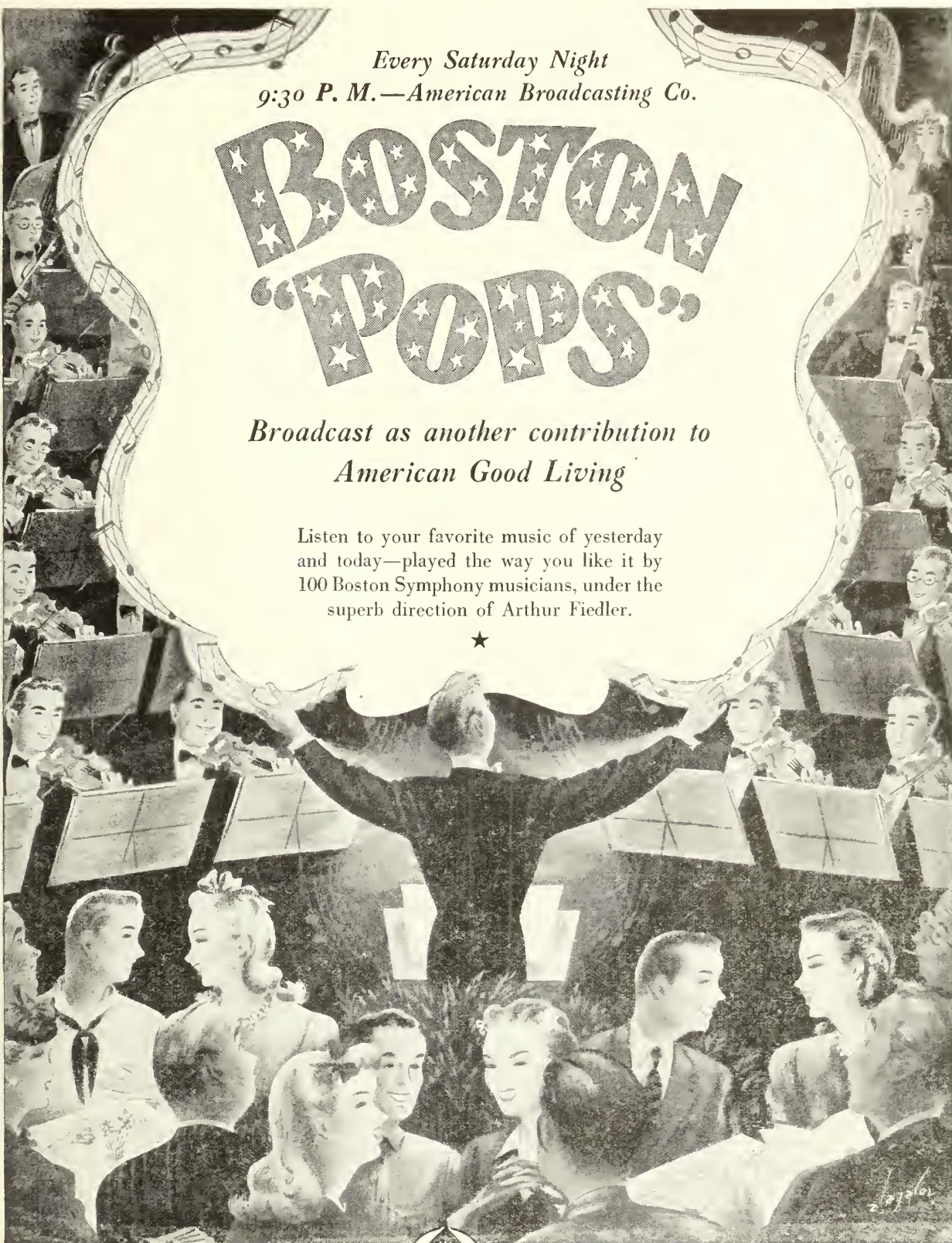
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THURSDAY, MAY 2, 1946

PROGRAMME

*ENTRANCE OF THE GUESTS INTO THE WARTBURG
from "Tannhauser" Wagner
GAVOTTE AND FINALE from the "Classical" Symphony Prokofieff
NOCTURNE Barbara Curry
SLAVONIC DANCE in G minor Dvorak

BOSTONIA Suite Keith Brown
Boston Common (Polka)—Sunday on Beacon Hill (Meditation)—
On the Esplanade (March)

*WARSAW CONCERTO Addinsell
Piano Soloist: LEO LITWIN

*BOLERO Ravel

SELECTION from "Carousel" Rodgers

PROMENADE Anderson

*BAHN FREI ("Clear Track") Polka Strauss

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POP-OVERS

WASHINGTON POST MARCH—SOUSA.

One of the owners of the well-known newspaper of the nation's Capital commissioned Sousa in 1889 to write this march and play it on the grounds of the Smithsonian Institution at the ceremony of awarding prizes to school children in an essay-writing contest sponsored by the paper.

JOHN PHILIP SOUSA (b. Washington, D. C., 1854.

In quest of earning a living by his music, Sousa in his 'teens became orchestra conductor for touring stage productions—including one that originated the phrase "and the villain still pursued her." His powers of composition were taken up largely by arranging and sometimes originating music for theatrical purposes. Eventually, in 1877, he became violinist at the Centennial Exposition in Philadelphia, playing under the conductorship of Jacques Offenbach.

After the Offenbach engagement, he played at the Chestnut St. Theatre in Philadelphia, in "probably the best equipped and largest of the theatrical orchestras of that day." When fortune waned at that theatre, he changed to Mrs. John Drew's Arch Street Theatre.

ORPHEUS IN HADES—OFFENBACH.

Critics are inclined to call this the opera bouffe masterpiece of "The Mozart of the Champs-Élysées," as Rossini dubbed Offenbach. And a critic who would have been the last man to want this to be so, was responsible for its early fame and prosperity. A month and a half after doing just tolerable business, following a rather flat opening night in 1858, the show was elaborately denounced by the critic as a sacrilege against the beauties of ancient culture. He thus aroused such curiosity in the public that it jammed the theatre for a long run.

Contemporary political satire was the justification of the libretto's irreverence for the noble legends of antiquity. Under the guise of caricaturing Jupiter and Olympus, Offenbach in his music, and the librettists in their words, lampooned Napoleon III and his court—their infidelities toward their own families and the French people.

The plot is a topsy-turvy version of the beautiful myth recounting the devoted love of Orpheus and his wife Eurydice. Such devotion seems to have struck the librettist as something occurring only in myths. Consequently, he represents Orpheus and Eurydice as being given to romancing with others rather than with each other. The simultaneous discovery of husband and wife that each is untrue results in a quarrel and separation. Each takes solace in the very companionship which started the argument. Eurydice discovers that her shepherd lover is really Pluto, God of the Underworld. Before she is carried off by him to that region, she leaves Orpheus a farewell note. Orpheus is delighted to be rid of Eurydice. As he rejoices, he is interrupted by a character called Public Opinion, who lectures him into unwillingly going to Olympus to demand that Jupiter order Pluto to give back Eurydice.

Before the arrival of Orpheus and his mentor, the gods and goddesses on Olympus are shown enjoying gossip which includes Pluto and Eurydice. By the time Orpheus appears with Public Opinion, Jupiter himself has been maneuvered into a squabble with Juno, as a result of which he is glad to hurry off to Hades on the pretext of taking personal charge of getting Eurydice back to Orpheus.

Jupiter is delighted to make the acquaintance of Eurydice, who prefers him to either Pluto or her husband. She and Jupiter give a party for a number of deities before Orpheus arrives by a leisurely boat. Upon his demand that Jupiter restore his wife, Jupiter specifies that Orpheus is to leave first, followed by Eurydice—and Orpheus must avoid looking back. Orpheus starts, and Jupiter hurls a thunderbolt toward him, causing him to turn to see what happened. By the terms decreed by Jupiter, Orpheus is obliged to leave Hades without Eurydice.

(Continued on page 9)

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Programme 4

FRIDAY, MAY 3, 1946

PROGRAMME

PRELUDE to "Carmen"	Bizet
*OVERTURE to "Mignon"	Thomas
CLAIR DE LUNE	Debussy
*WINE, WOMAN AND SONG, Waltzes	Strauss

*OUVERTURE SOLENNELLE, "1812"	Tchaikovsky
*POLONAISE in A-flat	Chopin
*WARSAW CONCERTO	Addinsell

Piano Soloist: LEO LITWIN

*OKLAHOMA! Selection	Rodgers
*GYPSY TANGO, "Jealousy"	Gade
*POMP AND CIRCUMSTANCE, March	Elgar

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POP-OVERS

Orpheus, much relieved, hastens to rejoin a certain shepherdess, filled with delight equal to the disgust of Public Opinion.

JACQUES OFFENBACH

The critic Albert Wolff, of "Figaro," summarized the career of Offenbach in these words:

"In his least-prized works there is always to be found considerable talent and unquestionable individuality. It is always, and despite everything, an art which belongs to him personally, and a few chords heard at a distance suffice to leave no doubt as to the author. He is as easily recognized as a flower at night by its peculiar fragrance."

IRISH TUNE FROM COUNTY DERRY. Long ago it was known as "Farewell to Cucullain," as Kreisler calls it in his violin transcription.

"GAYANE"—ARAM KHATCHATOURIAN.

Like a ballet of Shostakovitch, this one by his Armenian-born contemporary has to do with life on a collectivist farm.

When Armenia became a Soviet Socialist Republic in the nineteen twenties, the collectivist farm was one of the Russian ideas which played a very conspicuous part in Armenia's new political situation.

When the ballet suite was performed by the Kansas City Philharmonic Orchestra, Robert Adams of the University of Kansas City, wrote: "The Ballet was completed in 1943. The entire work, which plays a full evening, depicts the happy and prosperous life of the Caucasus just before the present war. Gayane is a young girl of the people. The closing scene strikes a patriotic note with the coming of the war; the stage is filled with volunteer soldiers marching to the defense of their country. Musically the entire ballet is based upon Armenian folk melodies."

RUMANIAN RHAPSODY NO. 1 — GEORGES ENESCO. Several folk melodies are the basis of the work, which is a free improvisation upon them.

"CAROUSEL"—RODGERS.

On our local Patriot's Day, April 19, this musical version of Ferenc Molnar's play, "Liliom," celebrated its first New York anniversary, at the Majestic Theatre there. It is this year's only recipient of an award by the New York Drama Critics' Circle. This took the form of a special citation "because its various elements were charmingly and freshly combined into something contributing an advance in the musical field."

As of April 19, it had been performed 422 times.

RAKOCZY MARCH. Those making acquaintance with the plot of "The Damnation of Faust" can scarcely help being puzzled when it places Faust on the plains of Hungary in the opening scene of the work. The explanation is in this march. Berlioz was so stirred when he found it in Vienna, printed in a book as an old Hungarian patriotic tune, that he was fired with ambition to make an arrangement. The ultimate result was that he placed Faust and his sinister companion in Hungary as a plausible excuse for introducing the march.

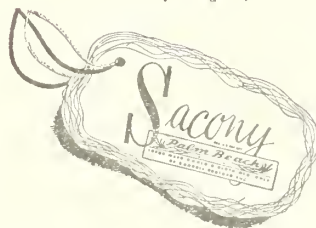
"HEBRIDES" OVERTURE (ALSO KNOWN AS "FINGAL'S CAVE").

An actual Scottish journey inspired the composer. His music suggests the loneliness of the cave, the movement of the sea, the cries of the seabirds, the wail of the wind and its increasing agitation of the water, then a return to the solitude of the cave.

"ROSENKAVALIER" WALTZES. In the opera, "The Rose Cavalier," of Richard Strauss (no relation to the family of Johann) these tuneful but slightly leering measures are hummed by the obnoxious Baron Ochs. In this way he betokens his high spirits as he contemplates his intended marriage with the pretty young Sophie (who actually falls in love at first sight with Octavian, the Rose Cavalier).

(Continued on page 11)

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SATURDAY, MAY 4, 1946

PROGRAMME

*MARCHE MILITAIRE Schubert
 *OVERTURE to "Il Guarany" Gomes
 BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss
 REGIS COLLEGE GLEE CLUB

Conducted by Corinne Pierce, '47
 Accompanist—Dorothy O'Brien, '48

Spring Becker-Cain
 Jesu Rex Admirabilis Palestrina
 The Road to Romany Brahms
 Regis Alma Mater (Sung by Everyone)

*SEMPER FIDELIS March Sousa
 *OVERTURE to "Mignon" Thomas
 DANCES from the Ballet, "Gayane" Khatchatourian
 Song of the Rose Maidens—Lullaby—Sword Dance
 PROMENADE Anderson
 *BRIAR ROSE WALTZ from "The Sleeping Beauty" Tchaikovsky
 *BOLERO Ravel
 * Pops Recording

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POP-OVERS

LEONARD BERNSTEIN.

Still in his twenties, this product of the Boston Latin School, Harvard, Curtis Institute and the Berkshire Music Center, has become in the past three years a phenomenon of American musical life. As a composer, he won acclaim within a short period for his "Jeremiah" Symphony, his ballet, "Fancy Free," and his musical comedy, "On the Town." At the same time, he distinguished himself as conductor with the New York Philharmonic, of which he was for a season assistant conductor, and in guest appearances with the Pittsburgh and Boston orchestras. In the season past he has conducted various orchestras, and become the director of the New York City Symphony.

At the Prague Spring Music Festival, starting May 11, in observance of the semi-centennial of the Czech Philharmonic Orchestra, Bernstein will appear both as conductor and composer, making the trip by trans-Atlantic plane.

On May 15 and 16 he will lead the orchestra in music by Americans—Schuman, Harris, Gershwin, Barber, Copland, and himself. He will return to become a member of the Berkshire Music Center faculty.

LEROY ANDERSON.

Composer of two perennial Pops favorites, "Jazz Pizzicato," and Jazz Legato."

In 1945, Pops 60th season, while Lieutenant in the U. S. Army, he was one of the guest conductors on the Army Night program, presenting from manuscript his new "Syncopated Clock."

In Iceland during the winter of 1942-43, he was assigned to Headquarters of the Iceland Command, U. S. Army, carrying on liaison work with Iceland officials.

His studies at Harvard had given him proficiency in the Scandinavian and Icelandic languages leading to military rating as specialist in those subjects.

MARCHE SLAVE (Slavic—not Slave—March). Written by Tchaikovsky in 1876. Commissioned for, but played more than a year after, a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest, Why So Sad This Morning?" The second principal theme is, of course, Alexis Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I. in 1833, and ordered by him to be adopted by the Russian Army.

ENTRANCE OF THE GUESTS. They have been called together in the singers' hall of Wartburg castle, to hear Tannhäuser and Wolfram contest in the knightly accomplishment of song improvisation.

CLASSICAL SYMPHONY. In 1916 and 1917, respectively, Prokofieff created a tremendous stir of outrage and admiration among Russian musical conservatives and moderns by introducing his "Scythian" Suite and his choral-orchestral Incantation, "They Are Seven." In 1918 he confounded the conservatives and drew smiles from the moderns with his "Classical" Symphony.

For all the apparently uncompromising modernism of personality shown by Prokofieff in the "Scythian Suite" and the Incantation, he long had been imbued with a love of classical composition, beginning with childhood listening to his mother playing Beethoven's piano sonatas.

From 1908 to 1913 he composed piano pieces in such classical models as the Gavotte, Rigaudon, and Allemande. (Opus 12.)

SLAVONIC DANCE. In 1877, Brahms wrote to his own publisher, Simrock, urging him to consider publishing something of Dvořák, whom he recommended as musically worthy. He added that the man needed the money. The next year, Dvořák, as if following the lead of Brahms with his Hungarian Dances for piano, four hands, published an album of eight Slavonic Dances. In them he idealized such characteristic Slavonic dance movements as the wild Bohemian "furiant," the "skočná," or reel, and the "sousedská," or slow waltz. In the furiant,

(Continued on page 18)

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Sundays and Holidays

Refreshment Service

First Balcony

Foyer

Second Balcony

End of Left Corridor

Programme 6

SUNDAY, MAY 5, 1946

PROGRAMME

OVERTURE "Leonore," No. 3	Beethoven
AIR ON THE G STRING	Bach-Wilhelmj
POLOVETZIAN DANCES from "Prince Igor"	Borodin
RHAPSODY ON A THEME OF PAGANINI for Piano and Orchestra	Rachmaninoff
Soloist: BERNHARD WEISER	
WELLESLEY COLLEGE CHOIR	
Margaret M. Winkler, Director	
Margaret French and Sandra Pletman, Accompanists	
These delights if thou canst give, from "L'Allegro"	Handel
Prelude (Dorothy Rose—Soprano)	Schuman
Three Choral Settings from "Alice in Wonderland"	Fine
Three Folksongs	
Cancao de Saudade	Villa-Lobos
Riddle Song	
See the Gipsy	Kodaly
Finale from "The Gondoliers"	Sullivan
SELECTION from "Caronsel"	Rodgers
*DEEP RIVER	Burleigh-Jacchia
*AMERICAN SALUTE ("When Johnny Comes Marching Home")	Gould
* Pops Recording	STEINWAY PIANO

WELLESLEY ALMA MATER

Among those present: Boston Wellesley College Club

33

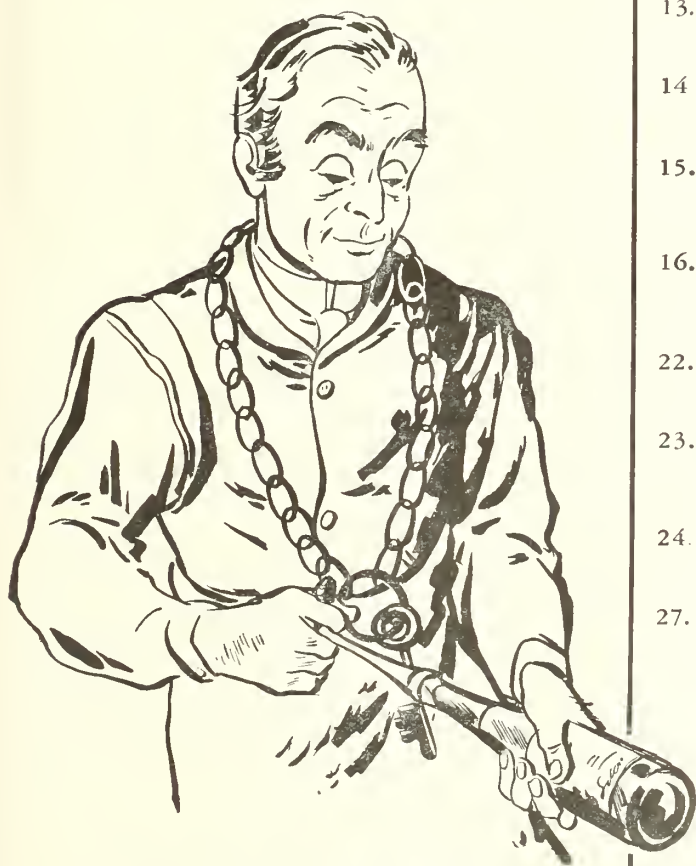
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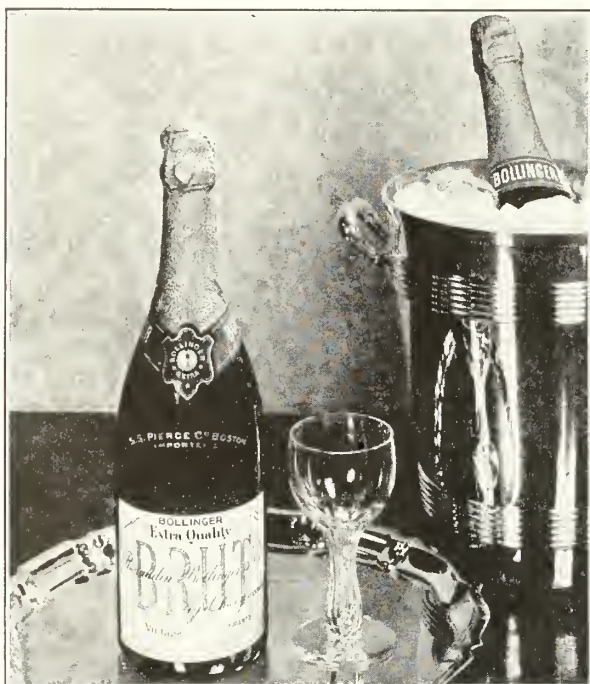
SEE WINE LIST ON PAGE 15

9. *Livermore Dry Sauterne*
 An "Estate Bottled" dry Sauterne produced in one of the best vineyards of Livermore Valley.
11. *Livermore Sauvignon Vert*
 Rich, tasty white wine made from a grape of the Sauvignon family.
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 A delightful light dry wine. Typical of Livermore standards.
13. *Livermore Moselle*
 Light, refreshing — with a slight fruity taste.
14. *Livermore Chablis*
 Well balanced full — rich — dry.
15. *Livermore Rosé (Pink)*
 A unique wine of the Livermore Valley. Pink in color — light of body — the ideal Summer Wine.
16. *Napa Folle Blanche*
 Light, fresh and delicate — made from the Folle Blanche grapes grown in the Napa Valley.
22. *Napa Red Burgundy*
 A moderately dry red wine.
23. *Napa Cabernet 1939*
 Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
24. *Napa Zinfandel 1937*
 Made from the Zinfandel grape — a tasty but not heavy red.
27. *California Red Chianti*
 Light, Tawny and moderately dry wine
48. *Extra Dry Cocktail Sherry*
 A favorite Extra Dry Sherry. Clean on the palate.
57. *Dinner Port (Tawny)*
 A relatively dry Tawny Port of considerable quality.
58. *Mission Cream Sherry*
 A rich, semi-sweet cream sherry made in California from the Mission Grape.
59. *Cucamonga Muscatel*
 Pleasantly sweet, rich and tasty.
61. *Superior Port*
 A tawny rich wine excellent after dinner.
62. *Superior Pale Dry Sherry*
 Dry — nutty — fine bouquet.
63. *Superior Muscatel*
 Pleasantly aromatic — rich bouquet.

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10	Paul Garrett N. Y. State Champagne . . .	4.75	
20	Paul Garrett N. Y. State Sparkling Burgundy . . .	4.75	
30	Gold Seal Brut . . .	5.00	
40	Gold Seal Special Dry . . .	5.00	2.75
50	Charles Fournier . . .	6.00	
60	Great Western Brut Special . . .	5.50	
70	Great Western Extra Dry . . .	5.00	2.75
80	*Ackerman Dry Royal . . .	6.00	
90	Moscato Canelli (Semi Sweet) . . .	3.50	2.25
100	Gold Seal Sparkling Burgundy . . .	5.00	2.75
110	*Charles Heidsieck Champagne . . .	10.00	
120	Padre Sec Champagne . . .	5.00	
130	*Gancia Lacrima Christi . . .	6.00	
140	*Mirafiore Lacrima Christi . . .	5.50	
150	San Benito Champagne . . .	4.50	2.50
160	Vai Bros. Gran Spumante . . .	4.50	
170	*Bollinger Brut . . .	9.00	4.75
180	Cresta Blanca Champagne . . .	5.00	

RHINE WINES

1	*Neuchatel Swiss Wine (Light Red) . . .	3.50	
2	San Felipe (Argentine) . . .	2.75	

WHITE WINES

3	Garretts Virginia Dare White . . .	1.75	
4	Garretts American Sauternes . . .	1.75	
5	Graves Royal A de Luze & Fils . . .	3.25	
6	Inglonook Riesling . . .	2.25	1.25
7	Chateau Wente . . .	2.50	
8	Wente Sauvignon Blanc . . .	2.50	
9	Pastene Dry Sauterne . . .	1.75	1.25
11	Pastene Sauvignon Vert . . .	2.25	
12	Pastene Hock . . .	1.75	1.25
13	Pastene Moselle . . .	2.25	
14	Pastene Chablis . . .	1.75	1.25
15	Pastene Rose (Pink) . . .	2.25	
16	Pastene Folle Blanche . . .	2.25	
17	Padre Reserve Sauterne . . .	1.25	
18	Cresta Blanca Sauterne . . .	2.25	1.25
72	Chateau Cresta Blanca . . .	2.25	
73	Valliant Sauterne . . .	2.25	1.25
74	Valliant Muscatel . . .	2.25	

RED WINES

19	Inglonook Red Wine . . .	1.75	1.00
21	Inglonook Cabernet . . .	2.25	1.25
22	Pastene Red Burgundy . . .	2.00	1.25
23	Pastene Cabernet . . .	2.25	
24	Pastene Zinfandel . . .	2.25	
25	*Pontet Canet . . .	3.00	
26	Valliant Burgundy . . .	2.25	
27	Pastene California Chianti . . .	2.25	
28	Pastene California Chianti (Half Pints) . . .		.75
29	Garretts Virginia Dare Red . . .	1.75	
31	Garretts American Burgundy . . .	1.75	
32	Padre Reserve Burgundy . . .	1.25	
75	Cresta Blanca Burgundy . . .	2.25	1.25
76	Cresta Blanca Claret . . .	2.25	

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		Bot.	½ Bot.
33	Gold Coast Haut Sauternes . . .	1.75	1.25
34	Gold Coast White Burgundy . . .	1.75	1.25
35	Gold Coast Burgundy . . .	1.75	1.25
36	Gold Coast Port . . .	1.75	1.25
37	Gold Coast Sherry . . .	1.75	1.25
38	Gold Coast Muscatel . . .	1.75	1.25
39	Gold Coast Angelica . . .	1.75	1.25

SHERRIES — PORTS — MADEIRA

		Bot.	Glass
41	*Duff Gordon Generoso . . .	3.00	.30
42	*Duff Gordon Amontillado . . .	4.00	.40
43	*Duff Gordon Oloroso . . .	4.00	.35
44	*Cockburn Ruddy Port . . .	2.75	.30
45	*Cossart Gordon Southside Madeira . . .	3.00	.30
46	*Cuvillo Vino de Pasto (Semi-Sweet) . . .	3.00	.30
47	*Cuvillo Amontillado Dry-Nutty . . .	3.25	.40
48	Pastene Extra Dry Cocktail Sherry . . .	2.25	.30
49	Cresta Blanca Port . . .	2.00	
51	Cresta Blanca Sherry . . .	2.00	
52	Valliant Port . . .	2.25	
53	Valliant Dry Sherry . . .	2.25	
54	Merry Widow Cocktail (Dubonnet-Vermouth) . . .		.45
55	Dubonnet . . .		.40
56	Vermouth Dry . . .		.30
57	Pastene Dinner Port (Tawny) . . .	2.25	
58	Pastene Mission Cream Sherry (Semi-Sweet) . . .	2.25	
59	Pastene Cucamonga Muscatel . . .	2.25	
61	Pastene Port . . .	1.75	1.25
62	Pastene Pale Dry Sherry . . .	1.75	1.25
63	Pastene Muscatel . . .	1.75	1.25
64	*Williams & Humbert Dry Sack Sherry . . .	5.25	
65	Padre Reserve Pale Dry Sherry . . .	2.00	
66	Padre Reserve Port . . .	2.00	
67	Garretts Port . . .	2.00	
68	Garretts Muscatel . . .	2.00	
69	Garretts Sherry Golden . . .	2.00	
71	Paul Garrett Pale Dry Sherry . . .	2.00	

BEER AND ALE

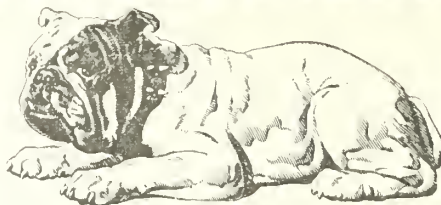
Carlings Red Cap Ale30
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Pretzels	.10
Cheese Wafers	.10
Eclairs	.10
Assorted Cookies	.15
Fruit Tarts	.15
Vienna Tea Cakes	.15

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Vanilla
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Special of the Day
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Wine List on page 15



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Hot Coffee, Individual Pots20
Hot Tea, Individual Pots20
iced Coffee or Tea20

FRESH FRUIT DRINKS

Apple Punch (non-alcoholic) . . .	.25
Orange or Sauterne Punch . . .	.40

GINGER ALE, ETC.

Land Spring Pale Dry 7 oz. . . .	.15
Land Spring Pale Dry 12 oz. . .	.25
POP PUNCH served in pitchers .	1.00

ORANGE OR SAUTERNE

PUNCH served in pitchers . . .	1.40
--------------------------------	------

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 and of these prices are available for your inspection.

MINERAL WATERS

Poland Spring Water 7 oz.10
Poland Club Soda 6 oz. . . . .	.10

CIGARS

Vegadelrey Petit Inv. . . . .	.15
Armas Del Cassa Perfecto . . .	.20
Overland Londres . . . . .	.15
Overland Perfectos . . . . .	.20

IMPORTED CIGARS

Cabana Belvedere . . . . .	.30
Cabana Exquisitos . . . . .	.35

CIGARETTES

Lucky Strikes . . . . .	.25
Chesterfields . . . . .	.25
Camels . . . . .	.25
Old Golds . . . . .	.25
Philip Morris . . . . .	.25
S. S. Pierce Virginia Blend . .	.25
Pall Mall25
Herbert Tareyton25

Wine List on page 15

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POP-OVERS

used as a climax to weddings, and also in other festivities, the peasants stamp out a three-four rhythm, but alternately accentuate the first and third beat, then the second beat, in successive measures.

"BOSTONIA" SUITE.

Jacobus Langendoen, first cello of the Pops Orchestra, and long esteemed as a composer, made the skilful orchestration from the piano composition of Keith Brown, who heads the Music Department of Mt. Ida Junior College.

WARSAW CONCERTO — RICHARD ADDINSELL. From music written for the English film, "Dangerous Moonlight," shown in the United States as "Suicide Squadron." The hero is a Polish pianist who fights beside the British as an aviator.

BOLERO—RAVEL.

Why this music should enjoy its persistent popularity is no mystery to the Pops fan, who wrote: "'Bolero' follows the formula of successful propaganda: 'keep it simple, say it often, make it burn.'"

"CARMEN" — BIZET

Among other notable effects of "Carmen" was the spell it exerted over Tchaikovsky.

"The music is not profound," he wrote, "but it is so fascinating in its simplicity, so charged with vitality, so sincere, that I know every note of it from beginning to end."

OVERTURE TO "MIGNON" — AMBROISE THOMAS.

A dancer in a group of gypsy entertainers wandering through Germany, Mignon remembers no associates but these, no family of her own. Actually, she is of noble birth, was kidnapped as a baby. Her tragic situation as a gypsy captive is reflected in the opening strains of the overture.

Next is heard a harp-like motif. This symbolizes the aged and temporarily deranged harper, Lotario, who befriends her.

In the lovely slow melody, Mignon speaks of the beautiful warm southern country where she vaguely remembers once living: "Knowest Thou That Land?"

OVERTURE SOLENNELLE, "1812"

The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans—a technical defeat but a moral victory. Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until later afternoon. Losses were great on both sides—more by the Russians than their foes. But even so, the invaders from that day were in a tightening grip of disaster.

In the opening of the overture we hear the grave measures of the old Russian hymn, "God Preserve Thy People." Soon come the triumphant strains of the invaders, symbolized by "La Marseillaise" (although that song was not included in the official music of Napoleon's army in Russia). Then there are sounds of battle, and "La Marseillaise" is overwhelmed by the Imperial Russian Hymn. It is so effective that few listeners are concerned by its historical inaccuracy. Lvov's hymn was not composed until years after the Battle of Borodino.

"OKLAHOMA!"—RODGERS.

A record of three years on the New York stage, totaling 1,299 performances, was completed on March 25 by this musical comedy version of Lynn Riggs's play, "Green Grow the Lilacs."

In its early days, "Oklahoma!" was performed in Boston under the title, "Away We Go!"

The music of Richard Rodgers was orchestrated by Robert Russell Bennett.

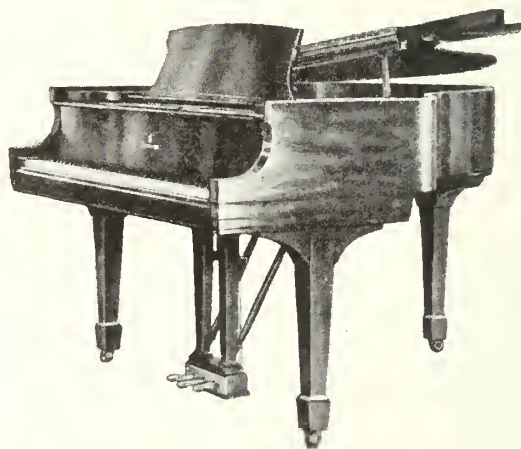
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In concert halls from coast to coast, year in and year out, Steinway is an overwhelming choice. Last season, in the New York area alone, the Steinway was used in more than 90% of concerts and recitals! The majority of these Steinway users are *young artists on the way up* — tomorrow's immortals, Masters of the future — who, with artistic careers at stake, must choose their piano wisely.

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Programme 7

MONDAY, MAY 6, 1946

PROGRAMME

*TRIUMPHAL MARCH from "Aida" *Verdi*
 *OVERTURE to "William Tell" *Rossini*
 SCHERZO from "A Midsummer Night's Dream" *Mendelssohn*
 *HALLELUJAH CHORUS from "The Messiah" *Handel*

DANZA PIEMONTESE, No. 1 *Sinigaglia*
 *MEDITATION from "Thais" *Massenet*

Solo Violin: Julius Theodorowicz

THREE MOVEMENTS from "Peer Gynt" *Grieg*
 Morning Mood—Anitra's Dance—In the Hall of the Mountain King

GOING BING'S WAY *Arranged by Bodge*
 Going My Way—Swinging On A Star—Too-Ra-Loo-Ral—
 Ac-cen-tchu-ate The Positive

TRES JOLIE Waltz *Waldteufel*
 RUSSIAN SAILORS' DANCE from "The Red Poppy" *Gliere*
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*Among those present: Rogers Hall School, Girls' High School of Boston,
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Programme 8

TUESDAY, MAY 7, 1946

PROGRAMME

*POMP AND CIRCUMSTANCE March	Elgar
*OVERTURE to "Oberon"	. . . . .	Weber
*MINUET FOR STRINGS	. . . . .	Boltoni
*ROSES FROM THE SOUTH Waltzes	. . . . .	Strauss

THEME AND VARIATIONS from Suite, Op. 39 **Moskowski**

CONCERTO IN E-FLAT MAJOR for Two Pianos

and Orchestra (K. 365) **Mozart**

I. Allegro

II. Andante

III. Rondo: Allegro

Soloists: SOLON ROBINSON and RAYMOND PUTMAN

JINGLES ALL THE WAY **Cable**

SURREY WITH THE FRINGE ON TOP **Rodgers-Gould**

DANCE OF THE COMEDIANS from "The Bartered Bride" **Smetana**

Smith Alma Mater

* Pops Recording

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BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

The three programmes of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude and Introduction to Act III, "Die Meistersinger," Stravinsky's "Petrouchka" Suite, Shostakovitch's Fifth Symphony, and Copland's Suite "Appalachian Spring."

The second week (August 1, 3, 4) will consist of a Brahms Festival, the programmes to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody and the Double Concerto for Violin and 'Cello.

The third week (August 8, 10, 11) — Berlioz's Fantastic Symphony, Schumann's 'Cello Concerto, Strauss's "Till Eulenspiegel's Merry Pranks," Moussorgsky's "Khovanstchina" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom," and Beethoven's Ninth Symphony.

The soloists will be announced later, and likewise the programmes for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21, and the four chamber concerts on Tuesday evenings, July 2, 9, 16, 23. The chamber series is to be given in co-operation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "Peter Grimes," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, inquire at the new subscription office, Symphony Hall.

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Programme 9

V-E DAY ANNIVERSARY

WEDNESDAY, MAY 8, 1946

PROGRAMME

LOUIS SPEYER *Conducting*

LE PERE DE LA VICTOIRE, March *Ganne*
OVERTURE to "Phedre" *Massenet*
PETER AND THE WOLF, An Orchestral Fairy Tale for Children . . . *Prokofieff*
Narrator: R. Laning Humphrey

ARTHUR FIEDLER *Conducting*

DANCES FROM THE BALLET, "Gayane" *Khatchatourian*
Song of the Rose Maidens—Lullaby—Sword Dance
JAMAICAN RHUMBA *Benjamin*
*DIVERTISSEMENT *Ibert*
Introduction—Cortege—Nocturne—Waltz—Parade—Finale

LOUIS SPEYER *Conducting*

ADOLPHE ROBICHEAU ET SES DANSEURS

"Les Apaches" *Offenbach*
Adolphe Robicheau, Juliette Lauzon
"Le Cygne" *Saint-Saens*
Madeleine Artieres
(Violoncello—Jacobus Langendoen,
Harp—Elford Caughey)
Aragonaise from "Carmen" *Bizet*
Adolphe Robicheau, Mathilda Sasso
(with Orchestra)

*OKLAHOMA! Selection *Rodgers*
*THE STARS AND STRIPES FOREVER, March *Sousa*
* Pops Recording

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BOSTON'S MUSICAL PICNIC

By ARTHUR FIEDLER

Quoted from "HOLIDAY", April 1946

EVERY YEAR in April, New England's long-haired music house, Symphony Hall, has a haircut. The sedate decor is enlivened. The dark leather seats are ripped out to make way for hundreds of freshly painted apple-green tables and thousands of gold chairs. Soon after that, as he has for more than fifty years, Mr. M. D. Winegar moves in with refreshments. For conservative, formal Symphony Hall, vacation is under way. It's time for a musical picnic—the season of the Boston "Pops."

On April 30th youngsters from high schools and colleges, business and professional people and folks from every walk of life will throng into a rejuvenated Symphony Hall. They talk and laugh, eat heartily and, according to Mr. Winegar, the older ones consume more wine than all of Boston's hotels combined will sell that day. But the refreshment bill of fare is really incidental to the music. As a rule, the crowds become silent as the first notes sound.

As conductor of the Boston Pops I say candidly that the Pops season is fun not only for the customers but for all the men of the orchestra, myself included. The boys get a kick out of shedding their dignity to play Pistol Packin' Mama or Tico Tico along with Tchaikovsky, Bizet and Morton Gould. It's quite an art—and definitely a holiday. The men enjoy it, and they're spurred on by the obvious pleasure of the listening crowds.

The Pops season is a challenge to me—and an opportunity to arrange a musical menu to please as wide a variety of tastes as possible. In this business a Gallup poll is not necessary to measure consumer reaction; applause is an immediate and positive meter.

We revive an obscure toccata by Frescobaldi, born in 1583; it's encored. The same thing happens when we play David Rose's Holiday for Strings; even a full-length piano concerto like Tchaikovsky's is wildly applauded. So we know that our audiences, which pack the hall seven nights a week, do not attend merely to beat time to a novelty fox trot.

The Pops originated under another name in 1885. On the night of July 11th a fashionable crowd of ladies in bustles with escorts in Victorian zoot suits arrived at the old Boston Music Hall to hear a type of concert never before attempted in prim New England. The "Promenade Concerts"—named after their famous London counterpart—promised not only light classical music but plenty of refreshments mixed with chatter. Mr. Adolf Neuendorf conducted the four-year-old Boston Sym-

phony Orchestra with some trepidation. Neither he nor his musicians had ever played to an audience seated at tables, buzzing with conversation and busy eating and drinking, instead of remaining in rapt silence. He selected such sparkling froth as Rossini's William Tell Overture and Strauss' Pizzicato Polka. People continued to eat and talk. In fact the sound of conversation never descended quite to the level of a dull roar. But at the conclusion of the program the applause was tumultuous. Amazed, Conductor Neuendorf was obliged to continue the "Proms" until October, when the Boston Symphony's winter season was scheduled to open.

When I took over as conductor in 1930—forty-five years later—everything was pretty much the same. The men of the Boston Symphony, 97 strong, doubled as Pops players. They still do today. Their new conductor in 1930 was no stranger to them. I had been with the orchestra fifteen years—in fact I was known as "the Floating Kidney," because no one knew whether I'd turn up playing viola, violin, celesta, piano or organ. After I became Pops papa I was obliged to give up playing with the orchestra, as well as accepting other conductorial engagements. Planning our programs for the Pops season, May and June, is a full-time job.

The name "Pops" did not derive, as some people fondly believe, from the sound of champagne corks popping during the concerts. It was adopted in 1900 because Max Zach, maestro at the time, felt that Pops, springing from Popular Concerts, was a more indicative and informal name.

Informality is the keynote of the Pops. The horseplay starts when we first begin rehearsals in April. Seven concerts a week is a heavy schedule, but we accomplish more in a spirit of fun and relaxation. One scorching June morning we were rehearsing music of a pastoral nature. Nobody felt the mood I sought, so I finally said, "Relax, men. We're in the country beside a cool tinkling stream. Everything is peaceful, the woods smell green and lush. Near-by is slumbering a little village. . . ." Then, believing I had established the right mood, I raised my baton. Out of the orchestra issued a barnyard cacophony—pigs grunting and squealing, cows mooing, roosters crowing and dogs barking. We all laughed. And we finished up the rehearsal in great style. The boys kid each other too. One day we were running through a Bottesini piece which features rival solos for violin and bass viol. The moment arrived. The bull fiddler and his antagonist, the violinist, braced themselves to com-

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pete. Suddenly two men posing as seconds rushed in with gong, water buckets and towels—all set for the big "fight"!

Still, the men of the Pops Orchestra play superlatively, even when they have had time only to read through, without rehearsing, our selections. The proof is in the listening: We have friends in the audience who come back year after year. Years ago I noticed a delightful old gentleman sitting within easy access of the cigar counter. I learned that he was Mr. William Kittredge, retired businessman. He hasn't missed an opening night since that pioneer concert in 1885.

Another of our favorites is John F. Fitzgerald, ex-mayor of Boston. Several times a season we have Old Timers' Night, when everyone participates in a real old-fashioned songfest. That's when you hear the warm tenor of the former mayor. At 83, he still loves to harmonize to Daisy or Sidewalks of New York or Take Me Out to the Ball Game. The audience appears dressed in clothes of the Gay '90s, helping to accent the barbershop atmosphere. I arrive at Symphony Hall via horse and carriage, while more enterprising souls ride bikes or motorcycles in their outlandish costumes. Our old-timers' songs have become so popular we have made Victor records of most of them.

Older people have no monopoly on the Pops, for the young always attend in throngs. They love to hear all the hits from popular productions of stage and screen. Near-by schools and colleges frequently take over the Pops for an evening benefit, complete with glee clubs and choirs. Music students are sometimes permitted to wield the baton. Last year on Army Night the promising Thor Johnson took over, and on Navy Night Walter Hendl was maestro pro tem. And I always welcome my good friend Morton Gould, who is in a class by himself.

I like young people to be interested in music. We have presented young piano soloists such as Bernhard Weiser and Leo Litwin, who was such a hit last season when he played Addinsell's Warsaw Concerto. Budding composers are encouraged to bring me their scores. About 50 of the 300-odd selections played in a season are new titles. Carlton Beyer used to be an usher at the Pops. One day he submitted a sprightly piece he had written called Bugler's Holiday. It was programmed soon after that, and Carlton was appointed a librarian for the orchestra. It was he who arranged our side-splitting version of Deep in the Heart of Texas, one of our best encores.



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PROGRAMME

MALCOLM HOLMES '28 *Conducting*

CRUISER HARVARD	Strube
OVERTURE, "Sakuntala"	Goldmark
VILLAGE MUSIC	Douglas Moore
Square Dance—Procession—Nocturne—Jig	
RIDE OF THE VALKYRIES	Wagner

G. WALLACE WOODWORTH '24 *Conducting*

EINE KLEINE NACHTMUSIK	Mozart
I. Allegro IV. Rondo: Allegro	
THE HARVARD GLEE CLUB	
"Godiam La Pace" from "Idomeneo"	Mozart
Choruses from "The Beggars' Opera"	Gay and Pepusch
Soloist: H. Breul	
Choruses from "The Yeomen of the Guard"	Gilbert and Sullivan
Soloist: Barr Peterson	

MALCOLM HOLMES '28 *Conducting*

*TALES FROM THE VIENNA WOODS, Waltzes	Strauss
SELECTION from "Carousel"	Rodgers
*PRAYER OF THANKSGIVING	Valerius
* Pops Recording	BALDWIN PIANO

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We really go to town on Pops encores. Anything goes—from Wagner's Prelude to Act III of Lohengrin to The Slaying of the Mosquito, a perennial favorite. A sign-boy holds up big placards announcing each selection. This presents a problem on Saturday nights when the concert goes on the ABC network. The control booth is located in the stage right wings—two stories up. The poor announcer risks his neck leaning out a little window to read the sign. Then he signals me to begin.

That signal is transmitted by wire to a podium unique in the history of music. This conductor's platform is always hidden behind gladioli or other spring flowers. But the picturesque front hides a stand equipped with everything but hot and cold running water. There is the rack which actually holds the scores. Then there is a little red light, the signal from the control room. Most extraordinary is the private air-cooling system. Conducting is hot work, especially in tails. So an electric fan is concealed in the stand. At the touch of a foot pedal, the fan sends up a cooling breeze. Even in a white dinner jacket, later in the season, the air conditioner is indispensable. When it's really hot the men play in shirtsleeves. If all had fans, each selection would be played against a loud, humming fan obbligato.

I have said that as a rule, even the noisiest audience becomes silent at the first notes—as a rule. One night we were playing Ravel's La Valse, and we were on the air. The piece opens low in the basses and drums, with a suppressed "boom, ta boom, ta boom." Then a thread of melody follows, almost inaudible. I say almost inaudible, but that night no one heard it. It was a gay crowd, busy catching up on the latest talk. For more than a minute—a long time on the air—the radio audience heard nothing but muttering punctuated with giggles instead of the promised strains of La Valse. The engineers were getting frantic when at last a few ears pricked up, and a "s-s-sh-hhh" finally quieted the audience.

While our audiences pay more attention to the music nowadays, the essential principle of the Pops has remained unchanged: Good, light music played for people who eat, drink and make merry while they listen.

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POET AND PEASANT — MERRY WIVES	
OF WINDSOR	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
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RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSLAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
WILLIAM TELL	<i>Rossini</i>
ZAMPA	<i>Hérold</i>

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AIDA — Ballet Suite	<i>Verdi</i>
AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Mascagni</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYESCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA —	
Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>
SAMSON AND DELILAH —	
Bacchanale	<i>Saint-Saëns</i>

TANNHAUSER — Entrance of the Guests	<i>Wagner</i>
THAIS — Meditation	<i>Massenet</i>

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from	
"Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY	
BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Piérné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's	
Dream"	<i>Mendelssohn</i>

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PIANO CONCERTO IN G MINOR	<i>Mendelssohn</i>
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PIANO CONCERTO No. 2 IN D MINOR,	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

AMERICANA

AMERICA	<i>Smith-Carey</i>
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 OH SUSANNAH! *Foster*
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 SALUTE TO OUR FIGHTING FORCES *Arr. by Bodge*
 SHEEP AND GOAT *Guion*
 SONG FEST *Arranged by Bodge*
 STRIKE UP THE BAND *Gershwin*
 TIGER RAG *La Rocca*
 TOY TRUMPET *Scott*
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 SLEEPING BEAUTY *Tchaikovsky*
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ANNEN — Polka *Strauss*
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 AVE MARIA *Arcadelt-MacDonald*
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 BAHN FREI Polka *Ed. Strauss-Bodge*
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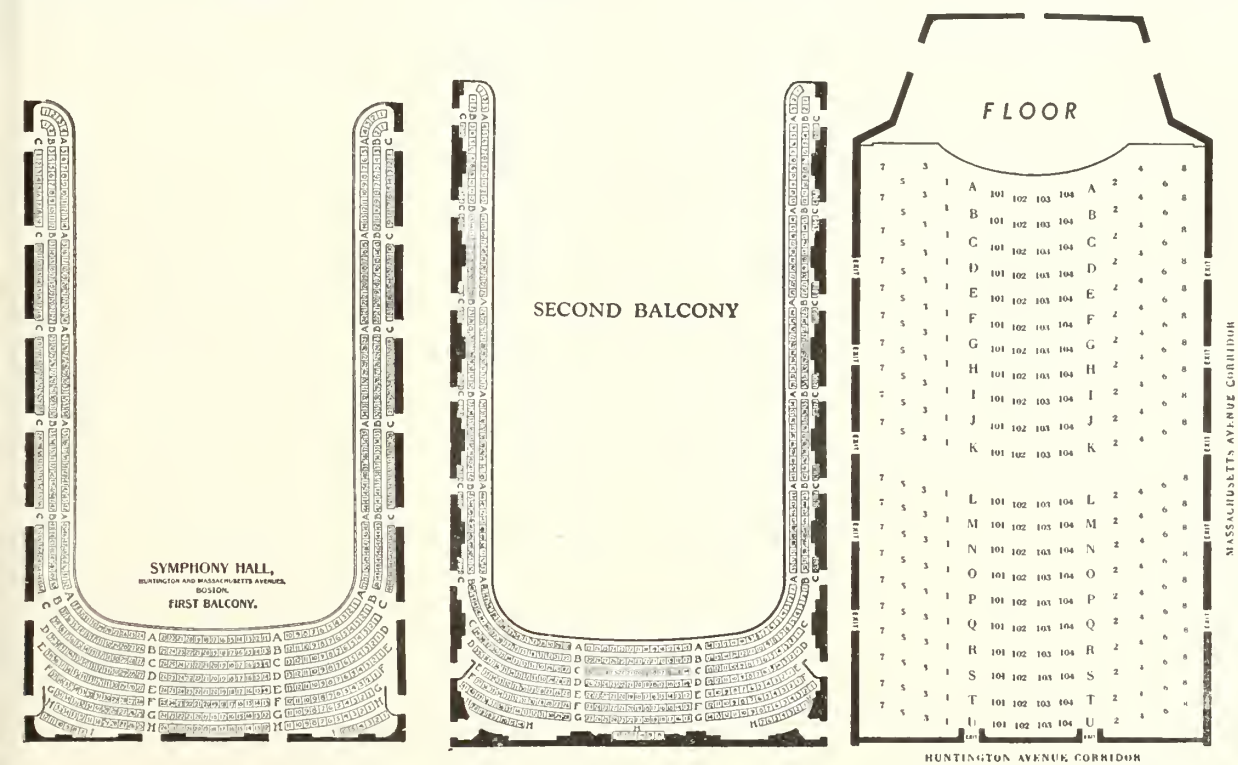
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IN THE MOSQUE			SCHERZO (from String Octet)	<i>Mendelssohn</i>
IN THE MOUNTAIN PASS			SLAVONIC DANCE IN G MAJOR, No. 15	<i>Dvorak</i>
IN THE VILLAGE			SONG OF INDIA (from	
(from "Caucasian Sketches")	<i>Ippolitov-Ivanov</i>		"Sadko")	<i>Rimsky-Korsakov</i>
JEALOUSY, Gypsy Tango	<i>Gade</i>		SONG OF THE VOLGA	
KAMENNOI OSTROW (Rêve			BARGEMEN	<i>Arr. by Glazounov</i>
Angélique)	<i>Rubinstein</i>		TIK TAK — Polka	<i>Strauss</i>
LARGO (from "Xerxes")	<i>Handel</i>		THUNDER AND LIGHTNING — Polka	<i>Strauss</i>
LA GOLONDRINA	<i>Serradell-Findlay</i>		TRITSCH-TRATSCH — Polka	<i>Strauss</i>
LA PALOMA	<i>Yradier</i>		WALTZ IN A-FLAT (Arr. by Gericke)	<i>Brahms</i>
L'ARLESIENNE, Suite No. 2	<i>Bizet</i>		WARSAW CONCERTO (Leo Litwin,	
LEICHTES BLUT — Polka	<i>Strauss</i>		Soloist)	<i>Addinsell</i>
MALAGUENA (from Suite "Andalusia")	<i>Lecuna</i>		WEDDING MARCH (from "Midsummer	
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Pierné</i>		Night's Dream")	<i>Mendelssohn</i>
MARCHE SLAVE	<i>Tchaikovsky</i>		WEDDING MARCH ("The Golden	
MEXICAN RHAPSODY	<i>McBride</i>		COCKEREL")	<i>Rimsky-Korsakov</i>
MUSIC BOX	<i>Liadov</i>			

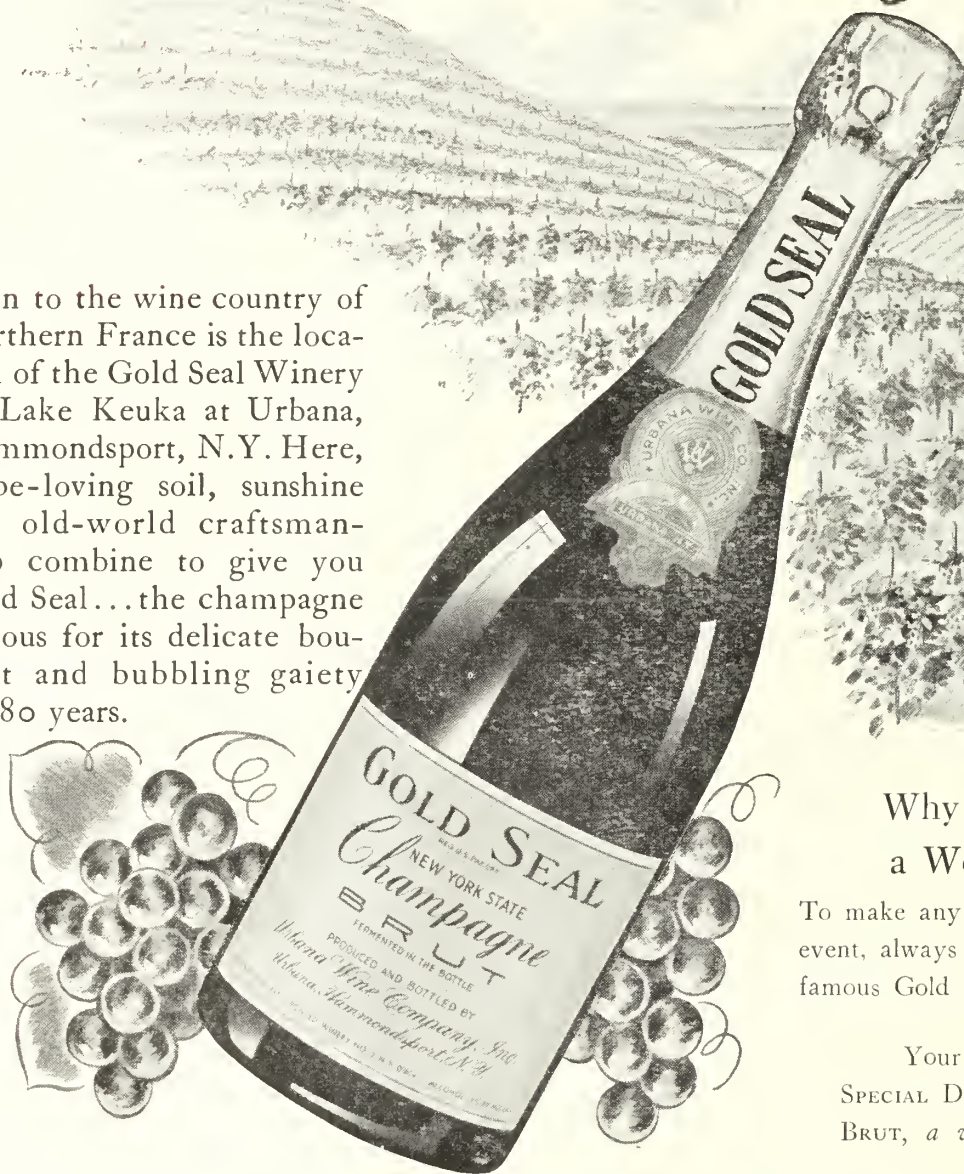


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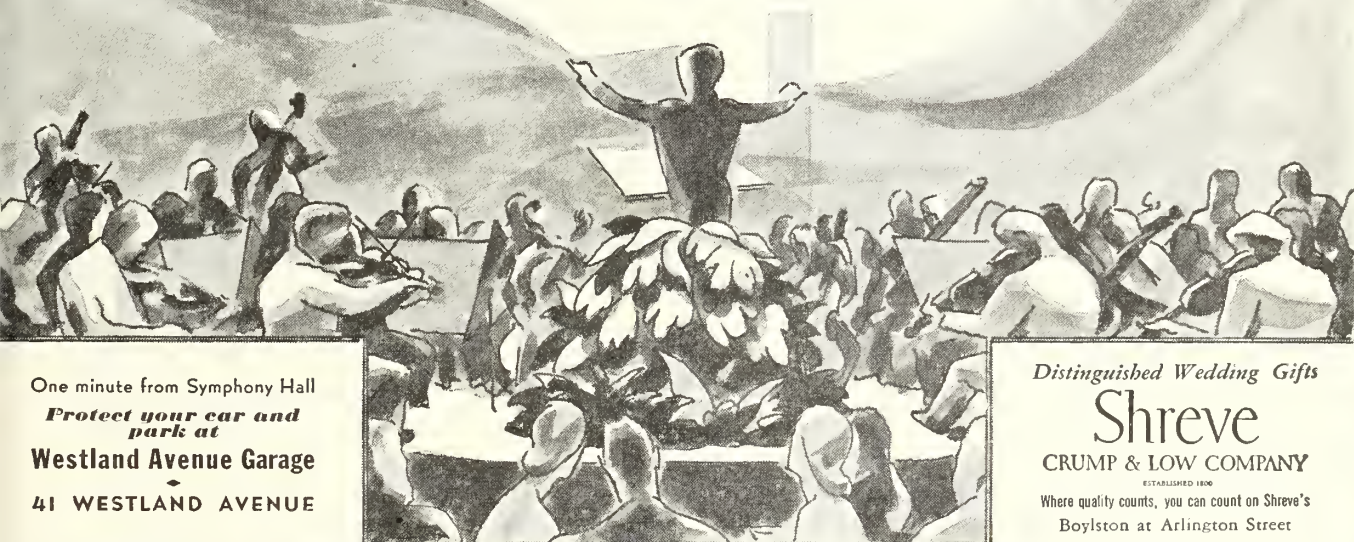
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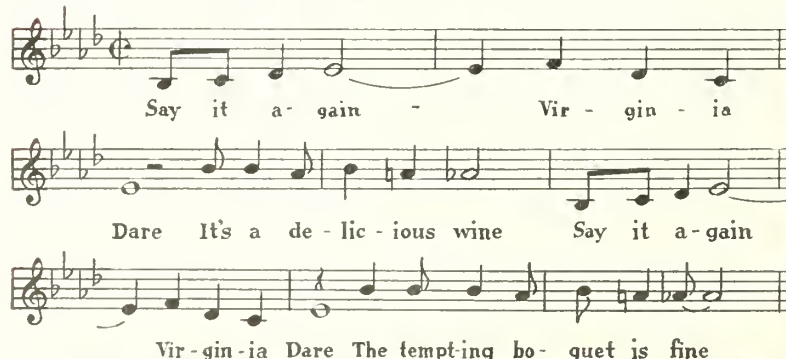
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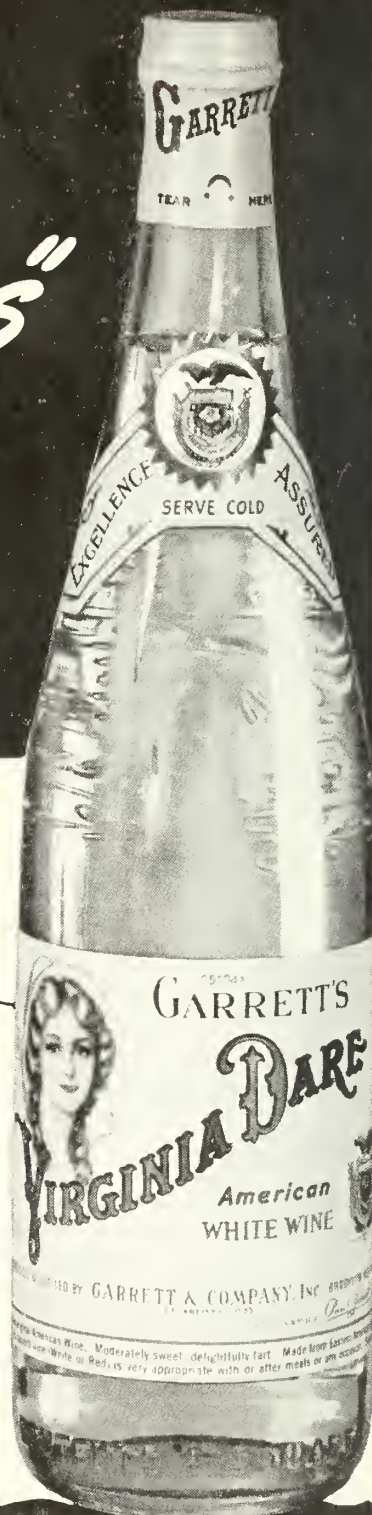


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Programme 5

Number 2

SATURDAY, MAY 4, 1946

PROGRAMME

*MERCHE MILITAIRE	Schubert
*OVERTURE to "Il Guarany"	Gomes
BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss

REGIS COLLEGE GLEE CLUB

Conducted by Corinne Pierce, '47
Accompanist—Dorothy O'Brien, '48

Spring	Becker-Cain
Jesu Rex Admirabilis	Palestrina
The Road to Romany	Brahms

Regis Alma Mater (Sung by Everyone)

*SEMPER FIDELIS March	Sousa
*OVERTURE to "Mignon"	Thomas
DANCES from the Ballet, "Gayane"	Khatchaturian

Song of the Rose Maidens—Lullaby—Sword Dance

PROMENADE	Anderson
*BRIAR ROSE WALTZ from "The Sleeping Beauty"	Tchaikovsky
*BOLERO	Ravel
*Pops Recording	BALDWIN PIANO

Among those present: Regis College

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Programme 6

SUNDAY, MAY 5, 1946

PROGRAMME

OVERTURE "Leonore," No. 3 Beethoven
AIR ON THE G STRING Bach-Wilhelmj
POLOVETZIAN DANCES from "Prince Igor" Borodin
RHAPSODY ON A THEME OF PAGANINI for
Piano and Orchestra Rachmaninoff
Soloist: BERNHARD WEISER
WELLESLEY COLLEGE CHOIR
Margaret M. Winkler, Director—Margaret French and Sandra Pletman, Accompanists
These delights if thou canst give, from "L'Allegro" Handel
Prelude (Dorothy Rose—Soprano) Schuman
Three Choral Settings from "Alice in Wonderland" Fine
Three Folksongs
Cancão de Saudade Villa-Lobos
Riddle Song
See the Gipsy Kodaly
Finale from "The Gondoliers" Sullivan
SELECTION from "Carousel" Rodgers
*DEEP RIVER Burleigh-Jacchia
*AMERICAN SALUTE ("When Johnny Comes Marching Home") Gould
*Pops Recording STEINWAY PIANO

WELLESLEY ALMA MATER
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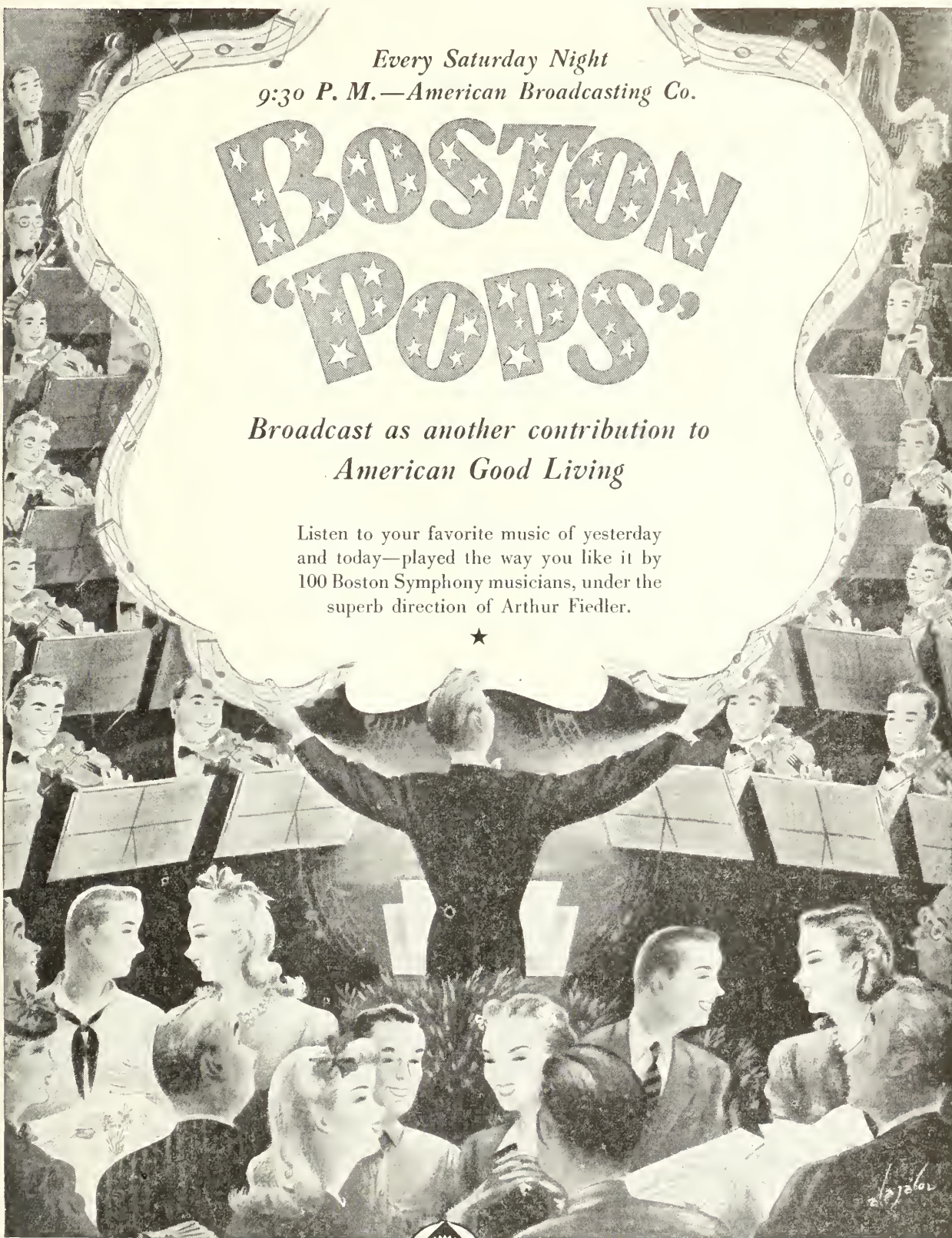
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Second Balcony Refreshment Service — End of Left Corridor

[5]

MONDAY, MAY 6, 1946

PROGRAMME

*TRIUMPHAL MARCH from "Aida" Verdi
*OVERTURE to "William Tell" Rossini
SCHERZO from "A Midsummer Night's Dream" Mendelssohn
*HALLELUJAH CHORUS from "The Messiah" Handel

DANZA PIEMONTESE, No. 1 Sinigaglia
*MEDITATION from "Thais" Massenet

Solo Violin: Julius Theodorowicz

PEER GYNT Suite Grieg
Morning Mood—Anitra's Dance—In the Hall of the Mountain King

GOING BING'S WAY Arranged by Bodge
Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral—
Ac-cen-tchu-ate The Positive

TRES JOLIE Waltz Waldteufel
RUSSIAN SAILORS' DANCE from "The Red Poppy" Gliere
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"Miss Susie Slagle's"
"The Seventh Veil"

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POP-OVERS

"IL GUARANY"—GOMES

Brought out in Milan at La Scala Theatre, in 1870, this opera of Brazilian-born Antonio Carlos Gomes adhered so closely to Italian opera models that it succeeded throughout Italy after its exceptional opening-night success. In the history of music pertaining to the Americas, it is significant for containing themes from the music of the Amazon Indians.

OVERTURE TO "MIGNON"—AMBROISE THOMAS.

A dancer in a group of gypsy entertainers wandering through Germany, Mignon remembers no associates but these, no family of her own. Actually, she is of noble birth, was kidnapped as a baby. Her tragic situation as a gypsy captive is reflected in the opening strains of the overture.

Next is heard a harp-like motif. This symbolizes the aged and temporarily deranged harper, Lotario, who befriends her.

In the lovely slow melody, Mignon speaks of the beautiful warm southern country where she vaguely remembers once living: "Knowest Thou That Land?"

"GAYANE"—ARAM KHATCHATOURIAN.

When the ballet suite was performed by the Kansas City Philharmonic Orchestra, Robert Adams of the University of Kansas City, wrote: "The Ballet was completed in 1943. The entire work, which plays a full evening, depicts the happy and prosperous life of the Caucasus just before the present war. Gayane is a young girl of the people. The closing scene strikes a patriotic note with the coming of the war; the stage is filled with volunteer soldiers marching to the defense of their country. Musically the entire ballet is based upon Armenian folk melodies."

LEROY ANDERSON.

Composer of two perennial Pops favorites, "Jazz Piccato," and Jazz Legato."

In 1945, Pops 60th season, while Lieutenant in the U. S. Army, he was one of the guest conductors on the Army Night program, presenting from manuscript his new "Syncopated Clock."

In Iceland during the winter of 1942-43, he was assigned to Headquarters of the Iceland Command, U. S. Army, carrying on liaison work with Iceland officials.

His studies at Harvard had given him proficiency in the Scandinavian and Icelandic languages leading to military rating as specialist in those subjects.

"THE SLEEPING BEAUTY" BALLET—TCHAIKOVSKY.

Second of Tchaikovsky's three ballets, staged in St. Petersburg in 1890 (fourteen years after "The Lake of Swans," and two years before "Nutteracker"), this was reputedly the composer's favorite of the trio. It lived to become a favorite with Diaghilev, who staged a sumptuous revival in 1921, and to this day Stravinsky has a soft spot in his heart for it. From the great Diaghilev revival, a selection of the material has been made into a one-act ballet, "Aurora's Wedding," which is a popular item of the ballet repertory in recent years.

"BOLERO"—MAURICE RAVEL (1875-1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

OVERTURE "LEONORE," No. 3—BEETHOVEN

Of the four overtures which Beethoven composed for his one opera, "Fidelio,"—originally entitled "Leonore"—this one has won the highest esteem for performance on the concert stage.

Wagner wrote of it: "This work is no longer an overture, but the mightiest of dramas in itself."

(Continued on page 9)

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Programme 8

TUESDAY, MAY 7, 1946

PROGRAMME

*POMP AND CIRCUMSTANCE March Elgar
*OVERTURE to "Oberon" Weber
*MINUET FOR STRINGS Bolzoni
*ROSES FROM THE SOUTH Waltzes Strauss

THEME AND VARIATIONS from Suite, Op. 39 Moskowski
CONCERTO IN E-FLAT MAJOR for Two Pianos
and Orchestra (K. 365) Mozart

I. Allegro
II. Andante
III. Rondo: Allegro

Soloists: SOLON ROBINSON and RAYMOND PUTMAN

JINGLES ALL THE WAY Cable
SURREY WITH THE FRINGE ON TOP Rodgers-Gould
DANCE OF THE COMEDIANS from "The Bartered Bride" Smetana

Smith Alma Mater

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The plot: Leonore, disguised as a boy, works for a jailer until she finds and frees her husband, unjustly condemned, at the risk of her life.

AIR ON THE G STRING. The melody was taken from J. S. Bach's D major Suite No. 3. It was transposed by the eminent violinist, Wilhelmj, to be played entirely on the silver-wound G string, lowest pitched string of the violin, with the purpose of enhancing the sonority of the tune.

POLOVETZIAN DANCES. They are performed by slaves, male and female, in the great camp of the Tartar Chief, Khan Kontchak, the noble-souled conqueror of Prince Igor, who orders entertainment to make him forget his captivity.

NICCOLO PAGANINI (1782-1840)

More than a century after his death, the name of Paganini still maintains its position as that of the greatest of all violinists in sheerly technical prowess. His wizardry inspired Liszt to seek—and attain—equivalent mastery at the piano keyboard. It therefore seems pianistically fitting for a theme of one of Paganini's displayful violin compositions to be used by such a master of the piano as Rachmaninoff as the basis for brilliant keyboard variations.

This is the first Pops performance.

"CAROUSEL"—RODGERS.

On our local Patriot's Day, April 19, this musical version of Ferenc Molnar's play, "Liliom," celebrated its first New York anniversary, at the Majestic Theatre there. It is this year's only recipient of an award by the New York Drama Critics' Circle. This took the form of a special citation "because its various elements were charmingly and freshly combined into something contributing an advance in the musical field."

As of April 19, it had been performed 422 times.

"WILLIAM TELL"—GIOACCHINO ANTONIO ROSSINI.

Once a major item in the operatic repertory, "Tell" has long been a masterpiece more written about than performed. However, there was a brilliantly successful revival of it in Switzerland this season—with the libretto, which had been a notorious handicap, rewritten. The original Swiss scenes and struggles of Swiss patriots against a foreign tyrant all became Corsican. With the new libretto, Rossini's music is said to have reached unexpected heights of consistent power.

Wagner, as conductor of the Riga Opera (1837-39), said that after a performance of "William Tell" he could not get the tunes out of his head for days.

"A MIDSUMMER NIGHT'S DREAM"

THE SCHERZO is suggestive of the scene closing Act I, in which Peter Quince calls off "the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and duchess on their wedding day at night." (One may easily imagine from the music that Puck is looking impishly through a window at the drama-ambitious yokels, and snickering to himself, "Lord, what fools these mortals be!") There is also a suggestion, through a more sprightly cast to the music, of the episodes to follow in Act II, in the woodland scene. Here the playgoer is introduced to Puck, the fairies, Oberon their king, Titania their queen, and the beginning of Puck's bungling enchantment which muddles the romances of the two pairs of mortal lovers.

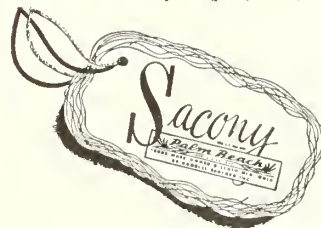
HALLELUJAH CHORUS FROM ORATORIO, "MESSIAH"—HANDEL (1685-1759).

Handel first presented this greatest of his oratorios in Dublin, in 1741. When King George II. heard it in London, he was so impressed by the "Hallelujah" chorus as to stand during its playing. This tribute started a custom which listeners have kept up for 200 years.

Dr. Hugo Leichtentritt, the distinguished musicologist, says of the oratorio:

(Continued on page 11)

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V-E DAY ANNIVERSARY
WEDNESDAY, MAY 8, 1946

PROGRAMME

LOUIS SPEYER *Conducting*

LE PERE DE LA VICTOIRE, March *Ganne*
OVERTURE to "Phedre" *Massenet*
PETER AND THE WOLF, An Orchestral Fairy Tale for Children . . . *Prokofieff*
Narrator: R. Laning Humphrey

ARTHUR FIEDLER *Conducting*

DANCES FROM THE BALLET, "Gayane" *Khatchatourian*
Song of the Rose Maidens—Lullaby—Sword Dance
JAMAICAN RHUMBA *Benjamin*
*DIVERTISSEMENT *Ibert*
Introduction—Cortege—Nocturne—Waltz—Parade—Finale


LOUIS SPEYER *Conducting*

ADOLPHE ROBICHEAU ET SES DANSEURS
"Les Apaches" *Offenbach*
Adolphe Robicheau, Juliette Lauzon
"Le Cygne" *Saint-Saens*
Madeleine Artieres
(Violoncello—Jacobus Langendoen,
Piano—Leo Litwin)
Aragonaise from "Carmen" *Bizet*
Adolphe Robicheau, Mathilda Sasso, Juliette Lauzon
(with Orchestra)
*OKLAHOMA! Selection *Rodgers*
*THE STARS AND STRIPES FOREVER, March *Sousa*
* Pops Recording

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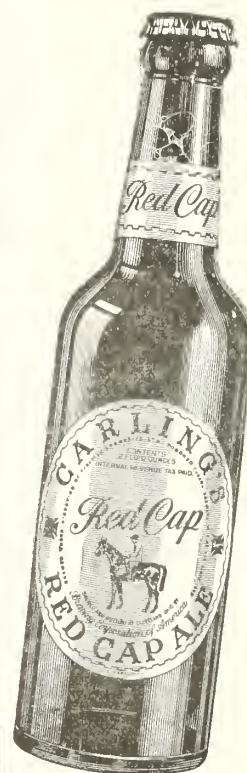
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In the original form of this excerpt, which climaxes the second of the oratorio's three divisions, the chorus sings these Biblical quotations from Revelations IX., XI., XIX.:

"Hallelujah! For the Lord God omnipotent reigneth. . . And He shall reign forever and ever, King of Kings, and Lord of Lords! Hallelujah!"

CONCERTO IN E-FLAT, K-365 (for two pianos and orchestra)—MOZART

Cadenzas written by Mozart for use in performance by himself and his sister "Nannerl" are being used at the Pops, as at the Mozart Festival of 1940 at Smith College, Northampton, by Messrs. Robinson and Putman.

According to the eminent musicologist, Dr. Alfred Einstein, now professor of music at Smith College, the cadenzas were played then for probably the first time at a public performance except by Mozart. He writes:

"Mozart left to us about fifty cadenzas to his piano concerti—but they were apparently not written for himself. Mostly they are far too simple for such purpose and were undoubtedly written for pupils who did not possess his fertile and powerful imagination. He most certainly would improvise and change a cadenza at each performance when he was playing himself. It is significant that cadenzas to several of his greatest and most beautiful concerti are missing.

"However, it is obvious that improvisation was impossible to concerti for two or more concertante instruments, so he, for instance, inserted the cadenzas to his concerto for three pianos K.N. 242, composed for three Salzburg ladies, and to the concerto for two pianos in E-flat K. 365 which was composed for his sister and himself.

"These cadenzas were discovered about 25 years ago in Salzburg and published in 1921 (only in facsimile in a limited edition).

"Curiously, the autograph is partly written by Leopold Mozart, partly by Mozart himself, certainly for a Salzburg performance of 1779 or 1780. When Mozart played the concerto later in Vienna with Mademoiselle Aurnhammer, he certainly used new and different ones which are not preserved."

Solon Robinson, a pupil of Edwin Hughes and Leopold Godowsky, has appeared extensively in recital; has been soloist with the Kansas City, Detroit, Minneapolis and Cleveland orchestras. Now professor of music at Smith College, Raymond Putman (the name is *NOT* Putnam), associate professor of music at Smith, studied with George Proctor, made his professional debut at Jordan Hall in 1926, has toured extensively in concert engagements.

BARTERED BRIDE—BEDRICH SMETANA.

The story revolves around the outwitting of a wily marriage broker (a customary adjunct to Czech peasant marriages) by Hans, the hero. Mary loves Hans. But her parents are rich, his are unknown, and he is a servant in her family. It is the plan of the marriage broker for Mary to be wedded to the dim-witted Wenzel, stepson of the wealthy peasant, Micha. Success with the match will bring a high fee to the broker. But he finds Mary and her mother immune to his arguments in favor of the virtuous character—and parental wealth—of Wenzel. He sets to work on the neediness of Hans, offering him money in return for a renunciation of Mary. An agreement is signed. Hans thereby puts himself in a very unfavorable light to Mary, the villagers—and the opera audience. But he has bartered with the elated marriage broker to adopt his own phraseology in the document, by which wording Hans agrees that "none other than Micha's son shall wed Mary." Then it turns out that Hans is the long-lost son of Micha. Since the rival Wenzel is only a stepson, Hans really has a signed contract with the broker to wed Mary himself, and all goes

(Continued on page 18)

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Programme 10

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HARVARD NIGHT
THURSDAY, MAY 9, 1946

PROGRAMME
MALCOLM HOLMES '28 Conducting

CRUISER HARVARD Strube
OVERTURE, "Sakuntala" Goldmark
VILLAGE MUSIC Douglas Moore
Square Dance—Procession—Nocturne—Jig
RIDE OF THE VALKYRIES Wagner

G. WALLACE WOODWORTH '24 Conducting
EINE KLEINE NACHTMUSIK Mozart
I. Allegro IV. Rondo: Allegro
THE HARVARD GLEE CLUB
"Godian La Pace" from "Idomeneo" Mozart
Choruses from "The Beggars' Opera" Gay and Pepusch
Soloist: H. Breul
Choruses from "The Yeomen of the Guard" Gilbert and Sullivan
Soloist: Barr Peterson

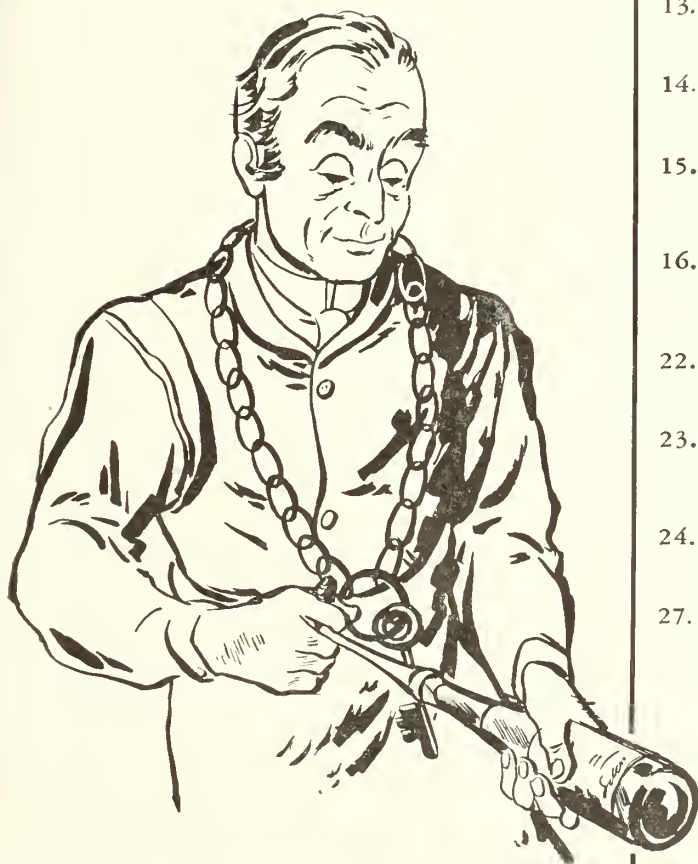
MALCOLM HOLMES '28 Conducting
*TALES FROM THE VIENNA WOODS, Waltzes Strauss
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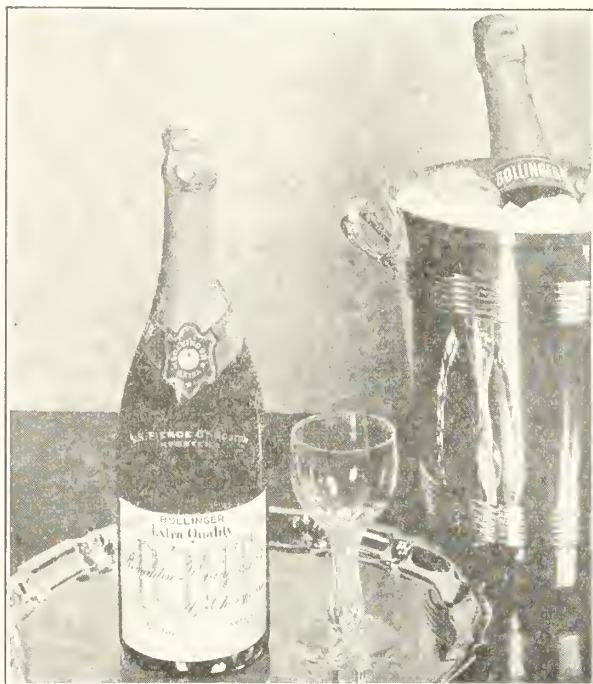
SEE WINE LIST ON PAGE 15

9. *Livermore Dry Sauterne*
 An "Estate Bottled" dry Sauterne produced in one of the best vineyards of Livermore Valley.
11. *Livermore Sauvignon Vert*
 Rich, tasty white wine made from a grape of the Sauvignon family.
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 A delightful light dry wine. Typical of Livermore standards.
13. *Livermore Moselle*
 Light, refreshing — with a slight fruity taste.
14. *Livermore Chablis*
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15. *Livermore Rosé (Pink)*
 A unique wine of the Livermore Valley. Pink in color — light of body — the ideal Summer Wine.
16. *Napa Folle Blanche*
 Light, fresh and delicate — made from the Folle Blanche grapes grown in the Napa Valley.
22. *Napa Red Burgundy*
 A moderately dry red wine.
23. *Napa Cabernet 1939*
 Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
24. *Napa Zinfandel 1937*
 Made from the Zinfandel grape — a tasty but not heavy red.
27. *California Red Chianti*
 Light, Tawny and moderately dry wine
48. *Extra Dry Cocktail Sherry*
 A favorite Extra Dry Sherry. Clean on the palate.
57. *Dinner Port (Tawny)*
 A relatively dry Tawny Port of considerable quality.
58. *Mission Cream Sherry*
 A rich, semi-sweet cream sherry made in California from the Mission Grape.
59. *Cucamonga Muscatel*
 Pleasantly sweet, rich and tasty.
61. *Superior Port*
 A tawny rich wine excellent after dinner.
62. *Superior Pale Dry Sherry*
 Dry — nutty — fine bouquet.
63. *Superior Muscatel*
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40	Gold Seal Special Dry	5.00	2.75
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60	Great Western Brut Special	5.50	
70	Great Western Extra Dry	5.00	2.75
80	*Ackerman Dry Royal	6.00	
90	Moscato Canelli (Semi Sweet)	3.50	2.25
100	Gold Seal Sparkling Burgundy	5.00	2.75
110	*Charles Heidsieck Champagne	10.00	
120	Padre Sec Champagne	5.00	
130	*Gancia Lacrima Christi	6.00	
140	*Mirafore Lacrima Christi	5.50	
150	San Benito Champagne	4.50	2.50
160	Vai Bros. Gran Spumante	4.50	
170	*Bollinger Brut	9.00	4.75
180	Cresta Blanca Champagne	5.00	

RHINE WINES

1	*Neuchatel Swiss Wine (Light Red)	3.50	
2	San Felipe (Argentine)	2.75	

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3	Garretts Virginia Dare White	1.75	
4	Garretts American Sauternes	1.75	
5	Graves Royal A de Luze & Fils	3.25	
6	Inglénook Riesling	2.25	1.25
7	Chateau Wente	2.50	
8	Wente Sauvignon Blanc	2.50	
9	Pastene Dry Sauterne	1.75	1.25
11	Pastene Sauvignon Vert	2.25	
12	Pastene Hock	1.75	1.25
13	Pastene Moselle	2.25	
14	Pastene Chablis	1.75	1.25
15	Pastene Rose (Pink)	2.25	
16	Pastene Folle Blanche	2.25	
17	Padre Reserve Sauterne	1.25	
18	Cresta Blanca Sauterne	2.25	1.25
72	Chateau Cresta Blanca	2.25	
73	Valliant Sauterne	2.25	
74	Valliant Muscatel	2.25	

RED WINES

19	Inglénook Red Wine	1.75	1.00
21	Inglénook Cabernet	2.25	1.25
22	Pastene Red Burgundy	2.00	1.25
23	Pastene Cabernet	2.25	
24	Pastene Zinfandel	2.25	
25	*Pontet Canet	3.00	
26	Valliant Burgundy	2.25	1.25
27	Pastene California Chianti	2.25	
28	Pastene California Chianti (Half Pints) . . . . .		.75
29	Garretts Virginia Dare Red	1.75	
31	Garretts American Burgundy	1.75	
32	Padre Reserve Burgundy	1.25	
75	Cresta Blanca Burgundy	2.25	1.25
76	Cresta Blanca Claret	2.25	

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34	Gold Coast White Burgundy	1.75	1.25
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36	Gold Coast Port	1.75	
37	Gold Coast Sherry	1.75	1.25
38	Gold Coast Muscatel	1.75	1.25
39	Gold Coast Angelica	1.75	

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		Bot.	Glass
41	*Duff Gordon Generoso	3.00	.30
42	*Duff Gordon Amontillado	4.00	.40
43	*Duff Gordon Oloroso	4.00	.35
44	*Cockburn Ruddy Port	2.75	.30
45	*Cossart Gordon Southside Madeira	3.00	.30
46	*Cuvillo Vino de Pasto (Semi-Sweet)	3.00	.30
47	*Cuvillo Amontillado Dry-Nutty	3.25	.40
48	Pastene Extra Dry Cocktail Sherry	2.25	.30
49	Cresta Blanca Port	2.00	
51	Cresta Blanca Sherry	2.00	
52	Valliant Port	2.25	
53	Valliant Dry Sherry	2.25	
54	Merry Widow Cocktail (Duhonnet-Vermouth) . . . . .		.45
55	Dubonnet . . . . .		.40
56	Vermouth Dry . . . . .		.30
57	Pastene Dinner Port (Tawny)	2.25	
58	Pastene Mission Cream Sherry (Semi-Sweet)	2.25	
59	Pastene Cucamonga Muscatel	2.25	
61	Pastene Port	1.75	1.25
62	Pastene Pale Dry Sherry	1.75	1.25
63	Pastene Muscatel	1.75	1.25
64	*Williams & Humbert Dry Sack Sherry	5.25	
65	Padre Reserve Pale Dry Sherry	2.00	
66	Padre Reserve Port	2.00	
67	Garretts Port	2.00	
68	Garretts Muscatel	2.00	
69	Garretts Sherry Golden	2.00	
71	Paul Garrett Pale Dry Sherry	2.00	

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Selected Mixed Nuts, 6 1/2 oz.
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Pretzels10
Cheese Wafers10
Fudge Cake10
Assorted Cookies15
Fruit Tarts15

All prices listed are our ceiling prices unless
By O.P.A. regulations, our ceiling prices are our

Wine List on page 15



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COFFEE AND TEA

Silex Coffee

Hot Coffee, Individual Pots20
Hot Tea, Individual Pots20
Hot Coffee or Tea . . .	.20

FRESH FRUIT DRINKS

Orange Punch (non-alcoholic) . . .	.25
Orange or Sauterne Punch . . .	.40
Monade . . .	.20

GINGER ALE, ETC.

and Spring Pale Dry 7 oz. . .	.15
and Spring Pale Dry 12 oz. . .	.25
P PUNCH served in pitchers . . .	.75
Monade served in pitchers . . .	.75
ARET OR SAUTERNE	
PUNCH served in pitchers . . .	1.00

1, in which case they are below ceiling price.
 2, of these prices are available for your inspection.

MINERAL WATERS

Poland Spring Water 7 oz. . .	.10
Poland Club Soda 6 oz. . .	.10

CIGARS

Vegadelrey Petit Inv. . . . .	.15
Armas Del Cassa Perfecto . . .	.20
Overland Londres . . . . .	.15
Overland Perfectos . . . . .	.20

IMPORTED CIGARS

Cabana Belvedere . . . . .	.30
Cabana Exquisitos . . . . .	.35

CIGARETTES

Lucky Strikes . . . . .	.25
Chesterfields . . . . .	.25
Camels . . . . .	.25
Old Golds . . . . .	.25
Philip Morris . . . . .	.25
S. S. Pierce Virginia Blend25
Pall Mall25
Herbert Tareyton25

Wine List on page 15

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POP-OVERS

merrily thereafter. In fact, Wenzel obligingly falls in love with a dancer in a circus, and attempts to join the troupe by impersonating a trained bear.

OVERTURE TO "PHÈDRE." Massenet in 1873 drew the title and inspiration from the tragedy written in 1677 by France's great dramatic poet, Racine. The drama is colored by Greek mythology. It tells of the unrequited love of the Princess Phèdre, wife of Theseus, for the young Hippolytus.

Although the youth is guiltless, Theseus believes otherwise. Frenzied with jealousy, he invokes the aid of Neptune for the youth's punishment. Accordingly, Hippolytus is killed when his chariot horses run away with him when confronted by a sea monster.

Restored to life by Æsculapius, the youth is taken to Italy by Diana, and lives there happily ever after.

The tragic mood is established by the sombre opening measures of the overture. Phèdre's saddening passion is voiced by a clarinet theme. An oboe motif seems to represent the noble Hippolytus and his rebuff. The jealous wrath of Theseus, the departure of the youth in his chariot, and the fateful implications for him and for Phèdre are now suggested. Sounded by violins in unison, comes Phèdre's last plea for the Prince's love. The storm and runaway are pictured next, followed by the brooding theme with which the overture began.

"PETER AND THE WOLF"—PROKOFIEFF. Composed in 1936. First performed that year at a children's concert in Moscow, and later brought out with the Boston Symphony Orchestra, first by the composer as guest conductor, then by Koussevitzky. Both for its story and its music, this "orchestral fairy tale" has become a universal favorite throughout the United States and Canada, among both children and adults.

In writing the story, Prokofieff added to the world's stock of fairy tale masterpieces. In composing the music,

he achieved a masterpiece of descriptive orchestration.

DIVERTISSEMENT. The old game of quotations is seldom so gaily applied to music, as it is in the course of this work. Ibert, however, is of serious enough character to have been appointed in 1937 to head the Villa Medici, residence in Rome of the French music students who win the Prix de Rome. He has been one of the winners.

ROBICHEAU DANCERS

Adolphe Robicheau has studied at the Paris Opera and with Fokine. He has made a special study of French regional dances and interpretations to French music.

Juliette Lauzon, who will dance Les Apaches with Robicheau, has attended French-American and European academies. Mathilda Sasso, who will join them in Bizet's Aragonaise, is a Bostonian.

Madeleine Artieres, ballerina, the talented daughter of Louis Artieres, viola player with the Boston Symphony Orchestra, comes from a line of musical artists. She will perform Le Cygne of Saint-Saens with the original choreography by Fokine.

RIDE OF THE VALKYRIES—WAGNER (1813-1883)

Tchaikovsky cited this music as proof that Wagner was a marvelous symphonist, gone wrong by applying himself to opera.

"What a huge and wonderful panorama!" Tchaikovsky commented. "How we actually seem to see those fierce heroines soar on their magic steeds through thunder and lightning! On the stage, in view of the cardboard rocks and canvas clouds, the music loses all its expressive power."

"IDOMENEO"—MOZART.

Held in high regard by the composer himself, rated by his modern biographer, W. J. Turner, as "one of Mozart's grandest, most ambitious and best works," this opera is one of his least-performed, least known among the musical public (except for the overture).

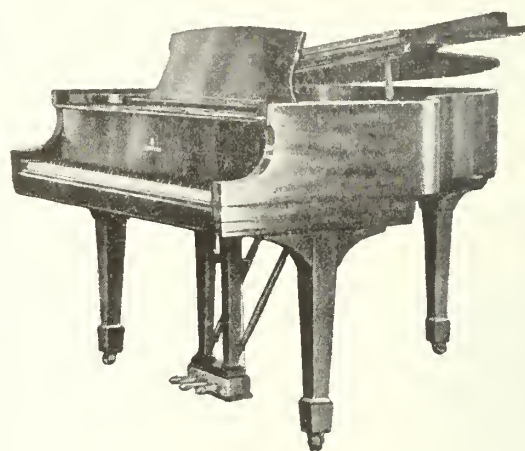
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Programme 11

FRIDAY, MAY 10, 1946

PROGRAMME

*WEDDING MARCH from "The Golden Cockerel"	Rimsky-Korsakov
*OVERTURE to "William Tell"	Rossini
MINUET FOR STRINGS	Boltoni
*ESPANA RHAPSODY	Chabrier

THEME AND VARIATIONS from Suite, Op. 39	Moskowski
*LARGO	Handel
(Solo Violin: Julius Theodorowicz)	
FINALE from Symphony No. 4 in F minor	Tchaikovsky

SELECTION from "Song of Norway"	Grieg-Bourdon
SYMPHONY	Alstone
*SEMPER FIDELIS March	Sousa
*Pops Recording	BALDWIN PIANO

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School, Kathleen Dell School

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[19]

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Programme 12

SATURDAY, MAY 11, 1946

PROGRAMME

*STRIKE UP THE BAND Gershwin
FINLANDIA, Symphonic Poem Sibelius
*BOLERO Ravel

THE PHILLIPS EXETER ACADEMY GLEE CLUB

Alfred Finch, Director

Drinking Song (In Windsor Forest) Vaughan Williams
Casey Jones Edward B. Lorton
Oklahoma Rodgers
Old Man Noah (Sea Chantey) Bartholomew
Exeter Ode (Words by Lucien Price) Tune "Men of Harlech"

*PRELUDE TO ACT III, "Lohengrin" Wagner
OVERTURE (To Be Decided By Request)
THEME AND VARIATIONS from Suite, Op. 39 Moskowski
TRÈS JOLIE Waltz Waldteufel
*POMP AND CIRCUMSTANCE March Elgar

* Pops Recording

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A new subscription office has been opened in Symphony Hall, opposite the box office. Subscriptions to the Symphony concerts in Boston will be in charge of Mrs. Joseph Fallon; subscriptions for the Berkshire Festival will be in charge of Miss Elizabeth Bliss. The application office for the Berkshire Music Center will be directly above, and may be reached from this office.

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Boston University
Bowdoin College
Brown University
Chandler School
Colby Junior College
Dana Hall
Dartmouth College
Emmanuel College
Endicott Junior College
Garland School
Girls' High School of Boston

Harvard University
Hickox School
Katharine Gibbs School
Kathleen Dell School
Ipswich High School
Lasell Junior College
Leland Powers School
Longy School
Massachusetts Institute of Technology
Mt. Ida Junior College
New England Conservatory of Music
Newton High School
Northeastern University

Norwood Senior High School
Phillips Exeter
Regis College
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Rogers Hall School
Simmons College
Skidmore College
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Somerville High School
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Programme 13

SUNDAY, MAY 12, 1946

PROGRAMME

MARCH from "The Queen of Sheba" Gounod
OVERTURE to "Sakuntala" Goldmark
BALLET, Fancy Free, Three Movements Bernstein
Galop—Waltz—Danzon
WALTZ OF THE FLOWERS from the "Nutcracker" Suite Tchaikovsky

*CONCERTO NO. 1, in G minor, Op. 25, for Piano and Orchestra . . . Mendelssohn

- I. Molto Allegro con fuoco
- II. Andante
- III. Presto; Allegro

Soloist: BARBARA ULIN

*OUVERTURE SOLENNELLE, "1812" Tchaikovsky

JINGLES ALL THE WAY Cable
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FRENCH MILITARY MARCH Saint-Saens

* Pops Recording

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BOSTON'S MUSICAL PICNIC

By ARTHUR FIEDLER

Quoted from "HOLIDAY", April 1946

EVERY YEAR in April, New England's long-haired music house, Symphony Hall, has a haircut. The sedate decor is enlivened. The dark leather seats are ripped out to make way for hundreds of freshly painted apple-green tables and thousands of gold chairs. Soon after that, as he has for more than fifty years, Mr. M. D. Winegar moves in with refreshments. For conservative, formal Symphony Hall, vacation is under way. It's time for a musical picnic—the season of the Boston "Pops."

On April 30th youngsters from high schools and colleges, business and professional people and folks from every walk of life will throng into a rejuvenated Symphony Hall. They talk and laugh, eat heartily and, according to Mr. Winegar, the older ones consume more wine than all of Boston's hotels combined will sell that day. But the refreshment bill of fare is really incidental to the music. As a rule, the crowds become silent as the first notes sound.

As conductor of the Boston Pops I say candidly that the Pops season is fun not only for the customers but for all the men of the orchestra, myself included. The boys get a kick out of shedding their dignity to play Pistol Packin' Mama or Tico Tico along with Tchaikovsky, Bizet and Morton Gould. It's quite an art—and definitely a holiday. The men enjoy it, and they're spurred on by the obvious pleasure of the listening crowds.

The Pops season is a challenge to me—and an opportunity to arrange a musical menu to please as wide a variety of tastes as possible. In this business a Gallup poll is not necessary to measure consumer reaction; applause is an immediate and positive meter.

We revive an obscure toccata by Frescobaldi, born in 1583; it's encored. The same thing happens when we play David Rose's Holiday for Strings; even a full-length piano concerto like Tchaikovsky's is wildly applauded. So we know that our audiences, which pack the hall seven nights a week, do not attend merely to beat time to a novelty fox trot.

The Pops originated under another name in 1885. On the night of July 11th a fashionable crowd of ladies in bustles with escorts in Victorian zoot suits arrived at the old Boston Music Hall to hear a type of concert never before attempted in prim New England. The "Promenade Concerts"—named after their famous London counterpart—promised not only light classical music but plenty of refreshments mixed with chatter. Mr. Adolf Neuendorf conducted the four-year-old Boston Sym-

phony Orchestra with some trepidation. Neither he nor his musicians had ever played to an audience seated at tables, buzzing with conversation and busy eating and drinking, instead of remaining in rapt silence. He selected such sparkling froth as Rossini's William Tell Overture and Strauss' Pizzicato Polka. People continued to eat and talk. In fact the sound of conversation never descended quite to the level of a dull roar. But at the conclusion of the program the applause was tumultuous. Amazed, Conductor Neuendorf was obliged to continue the "Proms" until October, when the Boston Symphony's winter season was scheduled to open.

When I took over as conductor in 1930—forty-five years later—everything was pretty much the same. The men of the Boston Symphony, 97 strong, doubled as Pops players. They still do today. Their new conductor in 1930 was no stranger to them. I had been with the orchestra fifteen years—in fact I was known as "the Floating Kidney," because no one knew whether I'd turn up playing viola, violin, celesta, piano or organ. After I became Pops papa I was obliged to give up playing with the orchestra, as well as accepting other conductorial engagements. Planning our programs for the Pops season, May and June, is a full-time job.

The name "Pops" did not derive, as some people fondly believe, from the sound of champagne corks popping during the concerts. It was adopted in 1900 because Max Zach, maestro at the time, felt that Pops, springing from Popular Concerts, was a more indicative and informal name.

Informality is the keynote of the Pops. The horseplay starts when we first begin rehearsals in April. Seven concerts a week is a heavy schedule, but we accomplish more in a spirit of fun and relaxation. One scorching June morning we were rehearsing music of a pastoral nature. Nobody felt the mood I sought, so I finally said, "Relax, men. We're in the country beside a cool tinkling stream. Everything is peaceful, the woods smell green and lush. Near-by is slumbering a little village. . . ." Then, believing I had established the right mood, I raised my baton. Out of the orchestra issued a barnyard cacophony—pigs grunting and squealing, cows mooing, roosters crowing and dogs barking. We all laughed. And we finished up the rehearsal in great style. The boys kid each other too. One day we were running through a Bottesini piece which features rival solos for violin and bass viol. The moment arrived. The bull fiddler and his antagonist, the violinist, braced themselves to com-

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pete. Suddenly two men posing as seconds rushed in with gong, water buckets and towels—all set for the big "fight"!

Still, the men of the Pops Orchestra play superlatively, even when they have had time only to read through, without rehearsing, our selections. The proof is in the listening: We have friends in the audience who come back year after year. Years ago I noticed a delightful old gentleman sitting within easy access of the cigar counter. I learned that he was Mr. William Kittredge, retired businessman. He hasn't missed an opening night since that pioneer concert in 1885.

Another of our favorites is John F. Fitzgerald, ex-mayor of Boston. Several times a season we have Old Timers' Night, when everyone participates in a real old-fashioned songfest. That's when you hear the warm tenor of the former mayor. At 83, he still loves to harmonize to Daisy or Sidewalks of New York or Take Me Out to the Ball Game. The audience appears dressed in clothes of the Gay '90s, helping to accent the barbershop atmosphere. I arrive at Symphony Hall via horse and carriage, while more enterprising souls ride bikes or motorcycles in their outlandish costumes. Our old-timers' songs have become so popular we have made Victor records of most of them.

Older people have no monopoly on the Pops, for the young always attend in throngs. They love to hear all the hits from popular productions of stage and screen. Near-by schools and colleges frequently take over the Pops for an evening benefit, complete with glee clubs and choirs. Music students are sometimes permitted to wield the baton. Last year on Army Night the promising Thor Johnson took over, and on Navy Night Walter Hendl was maestro pro tem. And I always welcome my good friend Morton Gould, who is in a class by himself.

I like young people to be interested in music. We have presented young piano soloists such as Bernhard Weiser and Leo Litwin, who was such a hit last season when he played Addinsell's Warsaw Concerto. Budding composers are encouraged to bring me their scores. About 50 of the 300-odd selections played in a season are new titles. Carlton Beyer used to be an usher at the Pops. One day he submitted a sprightly piece he had written called Bugler's Holiday. It was programmed soon after that, and Carlton was appointed a librarian for the orchestra. It was he who arranged our side-splitting version of Deep in the Heart of Texas, one of our best encores.



BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

The three programmes of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude and Introduction to Act III, "Die Meistersinger," Stravinsky's "Petrouchka" Suite, Shostakovitch's Fifth Symphony, and Copland's Suite "Appalachian Spring."

The second week (August 1, 3, 4) will consist of a Brahms Festival, the programmes to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody and the Double Concerto for Violin and 'Cello.

The third week (August 8, 10, 11) — Berlioz's Fantastic Symphony, Schumann's 'Cello Concerto, Strauss's "Till Eulenspiegel's Merry Pranks," Moussorgsky's "Khovanstchina" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom," and Beethoven's Ninth Symphony.

The soloists will be announced later, and likewise the programmes for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21, and the four chamber concerts on Tuesday evenings, July, 2, 9, 16, 23. The chamber series is to be given in co-operation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "Peter Grimes," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, inquire at the new subscription office, Symphony Hall.

MONDAY, MAY 13, 1946

PROGRAMME

*MILITARY POLONAISE	Chopin-Glazounov
ACADEMIC OVERTURE	Brahms
*WALTZ SCENE from "Faust"	Gounod
TWILIGHT SONG	Tillotson-Bodge

Conducted by Frederic Tillotson

Sung by Lloyd Knight

SOIREES MUSICALES, Suite of Movements from Rossini Britten

March—Canzonetta—Tirolese—Bolero—Tarantella

CONCERTO FOR PIANO AND ORCHESTRA, Op. 35 Shostakoritch

- I. Allegro moderato
- II. Lento
- III. Moderato
- IV. Allegro brio

Soloist: FREDERIC TILLOTSON

Trumpet: Roger Voisin

SELECTION from "Carousel" Rodgers

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Conducted by Frederic Tillotson

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Cavalry of the Steppes	Red Army Song
Trumpet Solos: Emil Haknel, '49, Ray Lebel, '49.	Pianist: John Mac Morran, '46
Four College Songs	Arranged for Orchestra
Rise, Sons of Bowdoin	by Peter Bodge
Glasses Clinking High	
Forward the White	
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*Pops recording

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We really go to town on Pops encores. Anything goes—from Wagner's Prelude to Act III of Lohengrin to The Slaying of the Mosquito, a perennial favorite. A sign-boy holds up big placards announcing each selection. This presents a problem on Saturday nights when the concert goes on the ABC network. The control booth is located in the stage right wings—two stories up. The poor announcer risks his neck leaning out a little window to read the sign. Then he signals me to begin.

That signal is transmitted by wire to a podium unique in the history of music. This conductor's platform is always hidden behind gladioli or other spring flowers. But the picturesque front hides a stand equipped with everything but hot and cold running water. There is the rack which actually holds the scores. Then there is a little red light, the signal from the control room. Most extraordinary is the private air-cooling system. Conducting is hot work, especially in tails. So an electric fan is concealed in the stand. At the touch of a foot pedal, the fan sends up a cooling breeze. Even in a white dinner jacket, later in the season, the air conditioner is indispensable. When it's really hot the men play in shirtsleeves. If all had fans, each selection would be played against a loud, humming fan obbligato.

I have said that as a rule, even the noisiest audience becomes silent at the first notes—as a rule. One night we were playing Ravel's La Valse, and we were on the air. The piece opens low in the basses and drums, with a suppressed "boom, ta boom, ta boom." Then a thread of melody follows, almost inaudible. I say almost inaudible, but that night no one heard it. It was a gay crowd, busy catching up on the latest talk. For more than a minute—a long time on the air—the radio audience heard nothing but muttering punctuated with giggles instead of the promised strains of La Valse. The engineers were getting frantic when at last a few ears pricked up, and a "s-s-sh-hhh" finally quieted the audience.

While our audiences pay more attention to the music nowadays, the essential principle of the Pops has remained unchanged: Good, light music played for people who eat, drink and make merry while they listen.

What better recipe is there for a warm evening's entertainment? Last season we celebrated the sixtieth anniversary of mixing these ingredients, and the customers are still clamoring for more. Everybody seems to love a musical picnic.

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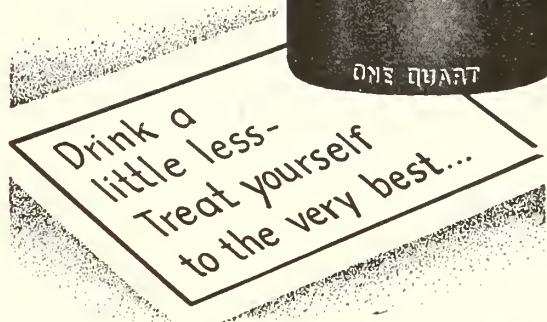
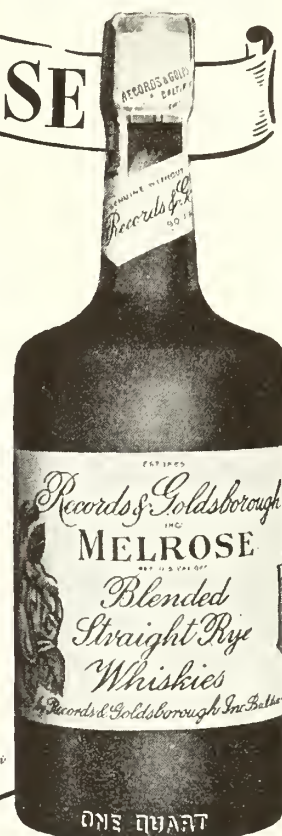


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GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OBERON	<i>Weber</i>
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RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
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EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYESCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA — Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
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STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
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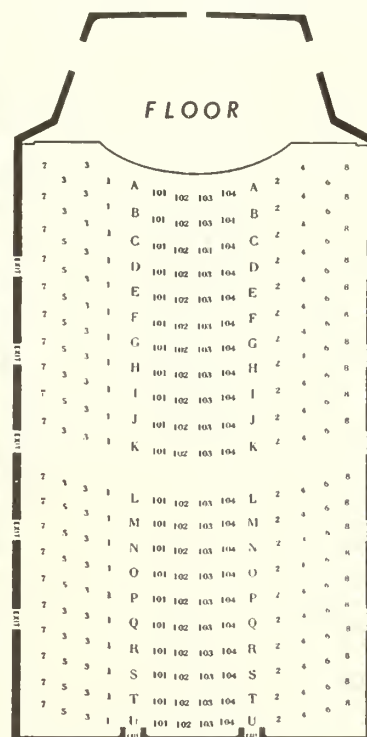
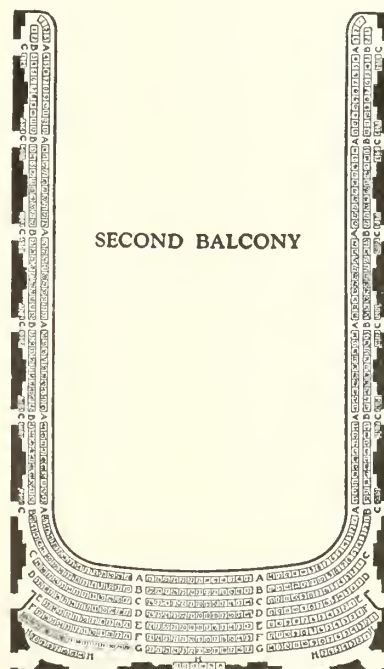
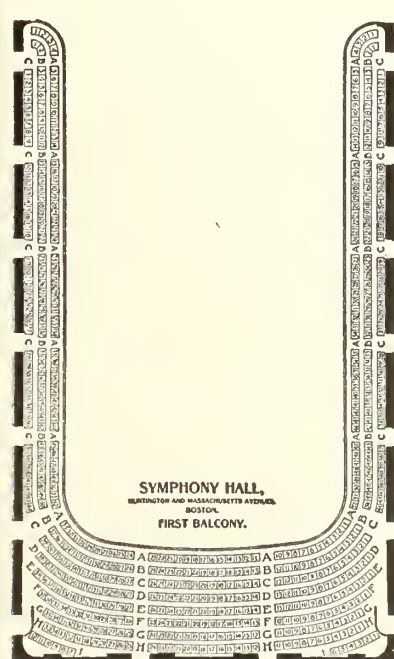
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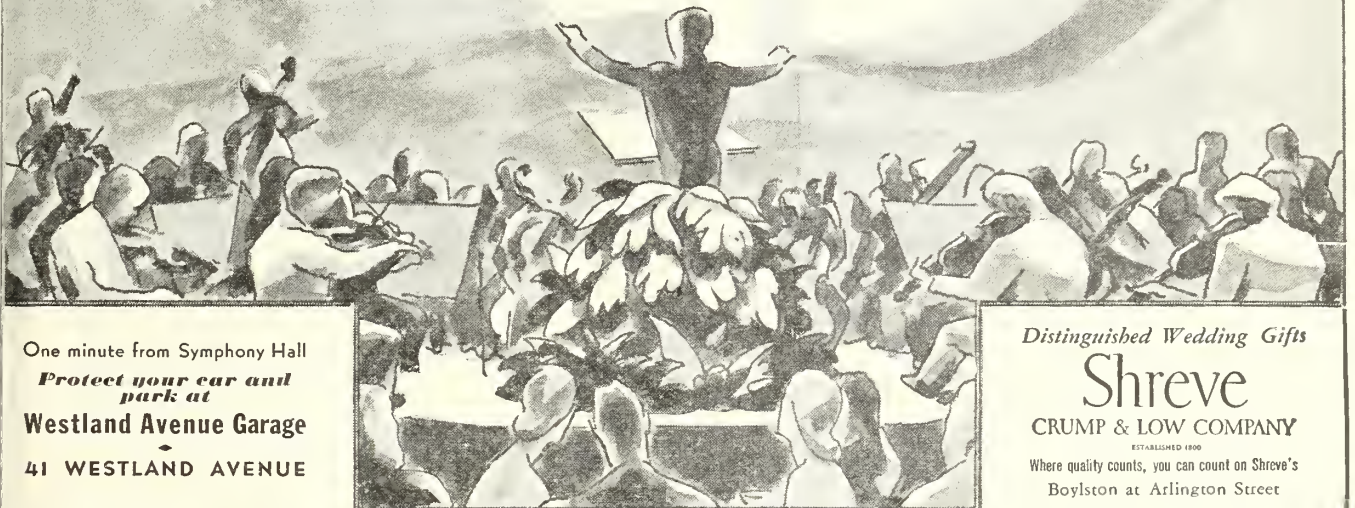
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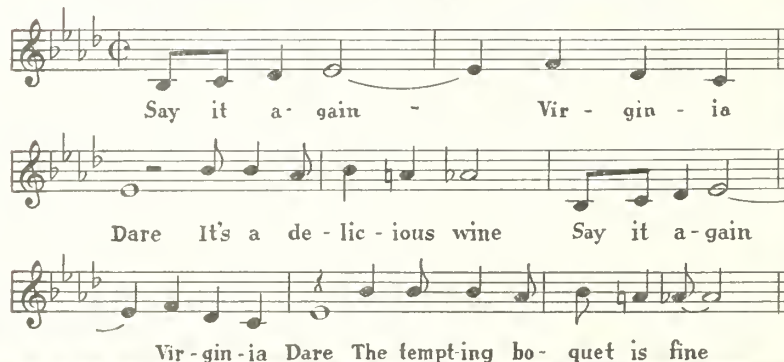
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Programme 12

SATURDAY, MAY 11, 1946

Number 3

PROGRAMME

*STRIKE UP THE BAND	<i>Gershwin</i>
FINLANDIA, Symphonic Poem	<i>Sibelius</i>
*BOLERO	<i>Ravel</i>
THE PHILLIPS EXETER ACADEMY GLEE CLUB	
<i>Alfred Finch, Director</i>	
Drinking Song (In Windsor Forest)	<i>Vaughan Williams</i>
Casey Jones	<i>Edward B. Lawton</i>
Oklahoma	<i>Rodgers</i>
Old Man Noah (Sea Chantey)	<i>Bartholomew</i>
Exeter Ode (Words by Lucien Price) Tune "Men of Harlech"	
<hr/>	
*PRELUDE TO ACT III, "Lohengrin"	<i>Wagner</i>
*OVERTURE to "William Tell"	<i>Rossini</i>
THEME AND VARIATIONS from Suite, Op. 39	<i>Moskowski</i>
TRÈS JOLIE Waltz	<i>Waldteufel</i>
*POMP AND CIRCUMSTANCE March	<i>Elgar</i>
* Pops Recording	BALDWIN PIANO

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Programme 13

SUNDAY, MAY 12, 1946

PROGRAMME

MARCH from "The Queen of Sheba" Gounod
OVERTURE to "Sakuntala" Goldmark
BALLET, Fancy Free, Three Movements Bernstein
Galop—Waltz—Danzon
WALTZ OF THE FLOWERS from the "Nutcracker" Suite Tchaikovsky

*CONCERTO NO. 1, in G minor, Op. 25, for Piano and Orchestra . . . Mendelssohn

- I. Molto Allegro con fuoco
- II. Andante
- III. Presto; Allegro

Soloist: BARBARA ULIN

(Programme continued on page 6)

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(Continued from page 4)

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FRENCH MILITARY MARCH *Saint-Saëns*

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POP-OVERS

"BOLERO"—MAURICE RAVEL (1875-1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

LEONARD BERNSTEIN.

Still in his twenties, this product of the Boston Latin School, Harvard, Curtis Institute and the Berkshire Music Center, has become in the past three years a phenomenon of American musical life. As a composer, he won acclaim within a short period for his "Jeremiah" Symphony, his ballet, "Fancy Free," and his musical comedy, "On the Town." At the same time, he distinguished himself as conductor with the New York Philharmonic, of which he was for a season assistant conductor, and in guest appearances with the Pittsburgh and Boston orchestras. In the season past he has conducted various orchestras, and become the director of the New York City Symphony.

At the Prague Spring Music Festival, starting May 11, in observance of the semi-centennial of the Czech Philharmonic Orchestra, Bernstein will appear both as conductor and composer, making the trip by trans-Atlantic plane.

On May 15 and 16 he will lead the orchestra in music by Americans—Schuman, Harris, Gershwin, Barber, Copland, and himself. He will return to become a member of the Berkshire Music Center faculty.

FRENCH MILITARY MARCH — SAINT-SAËNS

This is the fourth and final movement of the "Algerian Suite." According to the composer's own note, printed in the score, the march is intended to express the joy and sense of security he experienced on seeing the French garrison at the end of a voyage he actually made to the colony. Incidentally, Algiers really did charm him. Responding to its appeal years later, he died there.

AVE MARIA. On this song, Schubert commented in a letter to his father and stepmother. "I never force myself to be devout, except when I feel so inspired," he wrote, "and never compose hymns or prayers unless I feel within me real and true devotion."

This is one of a group of seven songs set to music by Schubert from Walter Scott's "Lady of the Lake," in which it constitutes the whole of Canto XXIX. As Ellen Douglas and her father prepare to rest in their mountain retreat, the lass prays to the Virgin. "Safe may we sleep beneath thy care," in the distance, the breeze carries to Rhoderick Dhu a harp-accompanied voice. "'Tis Ellen, or an angel, sings," Schubert received a hundred dollars for the seven songs, and considered this a windfall of wealth.

The original voice and piano form of the "Ave Maria" was transcribed in such a way as to display the resources of the violin, by August Wilhelmj. He was one of the greatest of violinists.

AUSTRIAN PEASANT DANCES.

This folk dance suite opens with a Wedding March, the theme of which originated in Hallstatt, in 1800. A Tyrolian dance, the "Schuhplattler," follows. Next, from Salzburg, birthplace of Mozart, comes a "G'Strampfer." This is a vigorous, stomping, Polka. The Tyrol supplies a curious item in the "Hog Dance,"—complete with grunts. From Styria comes a "Zwoaschritt," which may as well be called a two-step.

NICCOLO PAGANINI (1782-1840)

More than a century after his death, the name of Paganini still maintains its position as that of the greatest of all violinists in sheerly technical prowess. His

(Continued on page 9)

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Programme 14

MONDAY, MAY 13, 1946

PROGRAMME

*MILITARY POLONAISE	Chopin-Glazounov
ACADEMIC OVERTURE	Brahms
*WALTZ SCENE from "Faust"	Gounod
TWILIGHT SONG	Tillotson-Bodge

Conducted by Frederic Tillotson
Sung by Lloyd Knight

SOIRÉES MUSICALES, Suite of Movements from Rossini Britten
March—Canzonetta—Tirolese—Bolero—Tarantella
CONCERTO FOR PIANO AND ORCHESTRA, Op. 35 Shostakovich
I. Allegro moderato
II. Lento
III. Moderato
IV. Allegro brio

Soloist: FREDERIC TILLOTSON
Trumpet: Roger Voisin

(Programme continued on page 12)

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POP-OVERS

wizardry inspired Liszt to seek—and attain—equivalent mastery at the piano keyboard. It therefore seems pianistically fitting for a theme of one of Paganini's displayful violin compositions to be used by such a master of the piano as Rachmaninoff as the basis for brilliant keyboard variations.

"DER FREISCHUETZ"—WEBER.

Italian and French opera composers so thoroughly understood how to command attention in the theatre, that their works were clamored for in German opera houses at the beginning of the nineteenth century, and German composers mimicked them. Rossini, for example, was rated not merely as the greatest Italian, but the greatest European, composer of opera. His fellow-countryman, Spontini, was the General Music Director of the Court Opera in Berlin. With the performance of Weber's "Der Freischuetz" there, in 1821, however, the native listeners were carried away with excitement on discovering that this work of one of their own composers was just as effective as an opera of foreign importation or an imitation of one, all the while regaling them with music, scenes, and characters which seemed typical of their own country. Here were familiar peasant types in familiar village and forest surroundings, with an eerie undercurrent of legendary evil magic from the oft-told tales of "Samiel, the Black Ranger"—and the triumph of peasant goodness of heart. At the final curtain, Carl Maria von Weber was the most popular musician in the land.

PLOT OF "THE BAT," OPERETTA BY J. STRAUSS.

Through an oversight about keeping himself in harmony with the law, Gabriel Eisenstein, Viennese banker, has to pay a forfeit of eight days in jail. As he prepares to fortify himself for a simple diet by eating his fill of a hotel-prepared meal brought to his house, his friend, Falke, drops in, with a more entertaining idea. Let him delay a little in surrendering himself to the law and attend a party which the young Russian spendthrift, Prince Orlofsky is giving that night. Eisenstein bids farewell to his wife, Roselinde, as if on his way to jail.

Meanwhile, Roselinde is visited by an old flame rekindled, her former singing teacher, Alfred. He will console her for her husband's absence. Whereupon he dons Gabriel's smoking jacket and proceeds to devour the splendid meal. As he enjoys it, the warden arrives to convey to jail one Gabriel Eisenstein, whom he has never seen. Naturally, he assumes that Alfred is the man in question. Here is a pretty howdy-do for Roselinde. Alfred decides to be a martyr to save her in this tense situation, and allows the warden's mistake in identity to continue. In fact, he adds to the mistake by taking such an affectionate farewell of Roselinde as makes a powerful impression on the warden, leaves Roselinde breathless, angry and unable to protest — and delightfully rewards him in advance for his sacrifice.

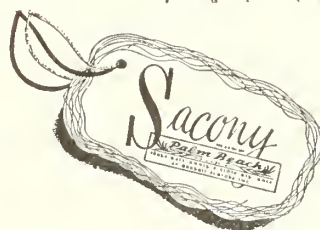
At Orlofsky's party, Falke introduces Eisenstein as the Marquis Renard. After considerable gaiety, the "Marquis" amuses the guests by recounting the comical experience he had had some months before by depositing Falke, after a masquerade party, on a public street blissfully enjoying a wine-induced slumber in the costume of a bat. Upon awaking in broad daylight in this unique attire, Falke had been the object of no end of hilarity on the part of the public. After the laughter of the guests, a Hungarian countess graces the party. Eisenstein becomes very attentive. She is masked, and no amount of argument on his part will induce her to disclose her face or name. When he accuses her of deception she responds by singing characteristic music of "her native Hungary." Shortly after obtaining his watch, she departs. Another guest with whom Eisenstein becomes very much taken is Chevalier Chagrin. They pledge eternal brotherhood.

The scene changes to the jail.

Chevalier Chagrin, Eisenstein's newest and dearest chum, is really the warden. When the "Marquis Renard"

(Continued on page 10)

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[9]

POP-OVERS

arrives to begin his imprisonment, he is amazed to be confronted by Chevalier Chagrin. On confessing that he is really Eisenstein, he is told by the warden that he is confused because Eisenstein is already in a cell. When Eisenstein learns that Alfred has been impersonating him, he sets to work to get the details. Donning the costume, wig, and glasses of his lawyer, who has rushed in, he questions Alfred. He is in a fury at Alfred's boldness, and contemplates drastic action. However, his hands are tied when Roselinde appears at the jail, shows him the missing watch, and demands to know what he has to say about himself and that Hungarian countess. She fails to explain that she herself was the masked countess. In the uproar Falke discloses that Orlofsky's party and all that happened before, during and after it, are part of a monumental joke by which he has gotten even with Eisenstein for exposing him to the public, costumed as a bat. And he leaves Eisenstein to cement his friendship with the Chevalier Chagrin by eight days of association in the Chevalier's delightful jail.

THE RED POPPY — RHEINHOLD GLIERE.

The Russian Sailors' Dance is from the ballet, "The Red Poppy" first performed at Moscow, 1927.

A Soviet steamer anchors in a Chinese port. Its captain's heart is touched at the sight of coolies being overworked unloading cargoes. He orders his own crew to help. A Chinese woman dancer, Tai Hoa, employed in a waterside bar, rewards the Captain's kindness with a bouquet, including red poppies. He gives a poppy to a coolie, telling him it is a symbol of liberty. Her lover, Li-Shen-Fu, watches Tai-Hoa jealously.

At quitting work, the dock laborers dance, and the sailors add to the entertainment in groups by nationality, ending with the Russian Sailors' Dance.

DMITRI SHOSTAKOVITCH

His musical interest became unmistakable at the age of

nine. At thirteen (in 1919) he entered the Conservatory of his native Leningrad, and completed the prescribed studies in 1924. But he insisted on continuing in the class in composition of Prof. Maximilian Steinberg for another year.

"I grasped," he has explained, "that music is not merely a combination of sounds, arranged in a certain order, but an art capable of expressing by its own means the most diverse ideas or sentiments. This conviction I did not acquire without travail. Let it suffice that during the whole of 1926 I did not write a single note, but from 1927 I have never stopped composing."

VICTOR HERBERT (b. Dublin, Ireland, 1859; d. New York City, 1924).

Sent to Germany at the age of 7 to take up a musical education, at the Humanistisches Gymnasium at Stuttgart. After private instruction at Baden-Baden, he developed rapidly into a fine 'cellist, toured Europe as soloist, became first 'cello of the Strauss orchestra in Vienna (under Eduard Strauss), then the Court Orchestra in Stuttgart, where he began to study composition privately, and brought out some songs and a concerto for his instrument and orchestra.

He married a German opera soprano, Therese Foerster. When she was engaged to appear at the Metropolitan Opera in New York, she obtained for her husband the post of first 'cello with that company, in 1886, at the age of 27. He held a similar position later with the orchestras of Anton Seidl and Theodore Thomas, and was assistant-conductor of the former.


From 1889 to 1891 he was associate conductor of the Worcester (Massachusetts) Festival, at which his oratorio, "The Captive," was presented in the latter year. He became successor of Patrick S. Gilmore as bandmaster of the famous 22d Regiment Band in 1893. The same year, he was invited to write an operetta for The Bostonians.

(Continued on page 11)

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This was "Prince Ananias," and its success in New York launched Herbert on his career as America's leading operetta composer. But he kept up his standing in serious music as soloist, composer, and conductor — heading the Pittsburgh Symphony from 1898 to 1904, and appearing as guest conductor of the New York Philharmonic in 1905 and 1906.

OVERTURE TO "LA BELLE HÉLÈNE" (FAIR HELEN)—OFFENBACH.

Seven years after Offenbach's operetta masterpiece, "Orpheus in Hades," came "Fair Helen," in 1865. As in the earlier work, this one turned classic mythology topsyturvy with extremely hilarious results—Helen of Troy and her associates becoming no less metamorphosed than was Orpheus. Again, however, the buffoonery supposedly aimed at legendary personages was really directed at the frivolities of the court of Napoleon III.

Besides "Orpheus in Hades" (1858) and "Fair Helen" (1865), "Parisian Life" (1866) and "The Grand Duchess of Gerolstein" (1867) are placed in the highest rank among Offenbach's operettas. It is striking that these four works in which the composer is at his best constitute a tetralogy of social satire.

"THE PROPHET"

The opera takes its name from an actual historical character, John of Leyden, an innkeeper, who in 1535 headed a group of religious fanatics whose original purpose was to found a socialistic Kingdom of New Zion, at Muenster, in Westphalia.

As the opera presents the story, John, under the title of The Prophet, captures Muenster by force of arms, and is to be crowned in its famous Cathedral, when this impressive march is played — one of the best in all opera.

CONCERTO FOR PIANO AND ORCHESTRA, No. 1, TCHAIKOVSKY. It almost defies belief that this masterpiece was hotly condemned as musically worthless and pianistically unplayable, by Nicholas Rubinstein, when the composer sought his judgment as friend and mentor.

As a result, Tchaikovsky struck the name of this savage critic from the dedication, and substituted that of the celebrated German pianist and conductor, Hans von Bülow. The latter wrote that he found the ideas original, noble and powerful; the form mature, the style distinguished.

To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

Bostonian enthusiasm for the work was unbounded, von Bülow reported by cable to the composer. The message raised Tchaikovsky so far from his previous dejection over Rubinstein's opinion of the music that he spent his last ready cash replying. At a repetition of the performance, the Finale was encored, as Bülow hastened to write the composer, sending newspaper clippings.

Elatedly, Tchaikovsky passed the news along to Rimsky-Korsakov, with this comment:

"Think of the healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

For the lively second theme of the first movement, Tchaikovsky has acknowledged his indebtedness to a blind beggar whom he heard sing the tune at a country fair. In the middle of the second movement appears a waltz which the composer is said to have picked up in a dance hall. A peasant-like dance is heard toward the beginning of the third movement.

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(Continued from page 8)

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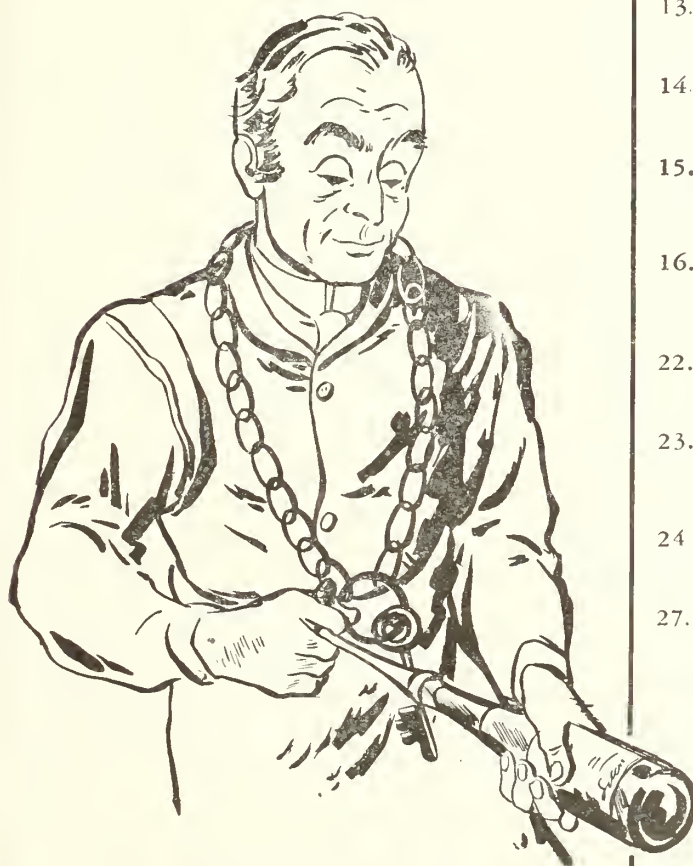
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27. *California Red Chianti*
 Light, Tawny and moderately dry wine
48. *Extra Dry Cocktail Sherry*
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57. *Dinner Port (Tawny)*
 A relatively dry Tawny Port of considerable quality.
58. *Mission Cream Sherry*
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70 Great Western Extra Dry	5.00	2.75
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90 Moscato Canelli (Semi Sweet)	3.50	2.25
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9 Pastene Dry Sauterne	1.75	1.25
11 Pastene Sauvignon Vert	2.25	
12 Pastene Hock	1.75	1.25
13 Pastene Moselle	2.25	
14 Pastene Chablis	1.75	1.25
15 Pastene Rose (Pink)	2.25	
16 Pastene Folle Blanche	2.25	
17 Padre Reserve Sauterne	1.25	
18 Cresta Blanca Sauterne	2.25	1.25
72 Chateau Cresta Blanca	2.25	
73 Valliant Sauterne	2.25	
74 Valliant Muscatel	2.25	

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21 Inglenook Cabernet	2.25	1.25
22 Pastene Red Burgundy	2.00	1.25
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24 Pastene Zinfandel	2.25	
25 Pontet Canet	3.00	
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27 Pastene California Chianti	2.25	
28 Pastene California Chianti (Half Pints)75
29 Garretts Virginia Dare Red	1.75	
31 Garretts American Burgundy	1.75	
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75 Cresta Blanca Burgundy	2.25	1.25
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42 Duff Gordon Amontillado	4.00	.40
43 Duff Gordon Oloroso	4.00	.35
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45 Cossart Gordon Southside Madeira	3.00	.30
46 Cuvillo Vino de Pasto (Semi-Sweet)	3.00	.30
47 Cuvillo Amontillado Dry-Nutty	3.25	.40
48 Pastene Extra Dry Cocktail Sherry	2.25	.30
49 Cresta Blanca Port	2.00	
51 Cresta Blanca Sherry	2.00	
52 Valliant Port	2.25	
53 Valliant Dry Sherry	2.25	
54 Merry Widow Cocktail (Dubonnet-Vermouth) . . . . .		.45
55 Dubonnet . . . . .		.40
56 Vermouth Dry . . . . .		.30
57 Pastene Dinner Port (Tawny)	2.25	
58 Pastene Mission Cream Sherry (Semi-Sweet)	2.25	
59 Pastene Cucamonga Muscatel	2.25	
61 Pastene Port	1.75	1.25
62 Pastene Pale Dry Sherry	1.75	1.25
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65 Padre Reserve Pale Dry Sherry	2.00	
66 Padre Reserve Port	2.00	
67 Garretts Port	2.00	
68 Garretts Muscatel	2.00	
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71 Paul Garrett Pale Dry Sherry	2.00	

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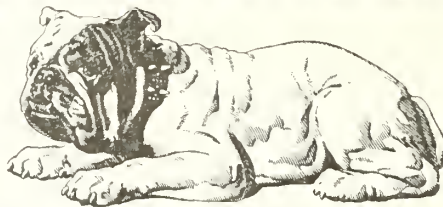
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Wine List on page 15

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Herbert Tareyton25

Wine List on page 15

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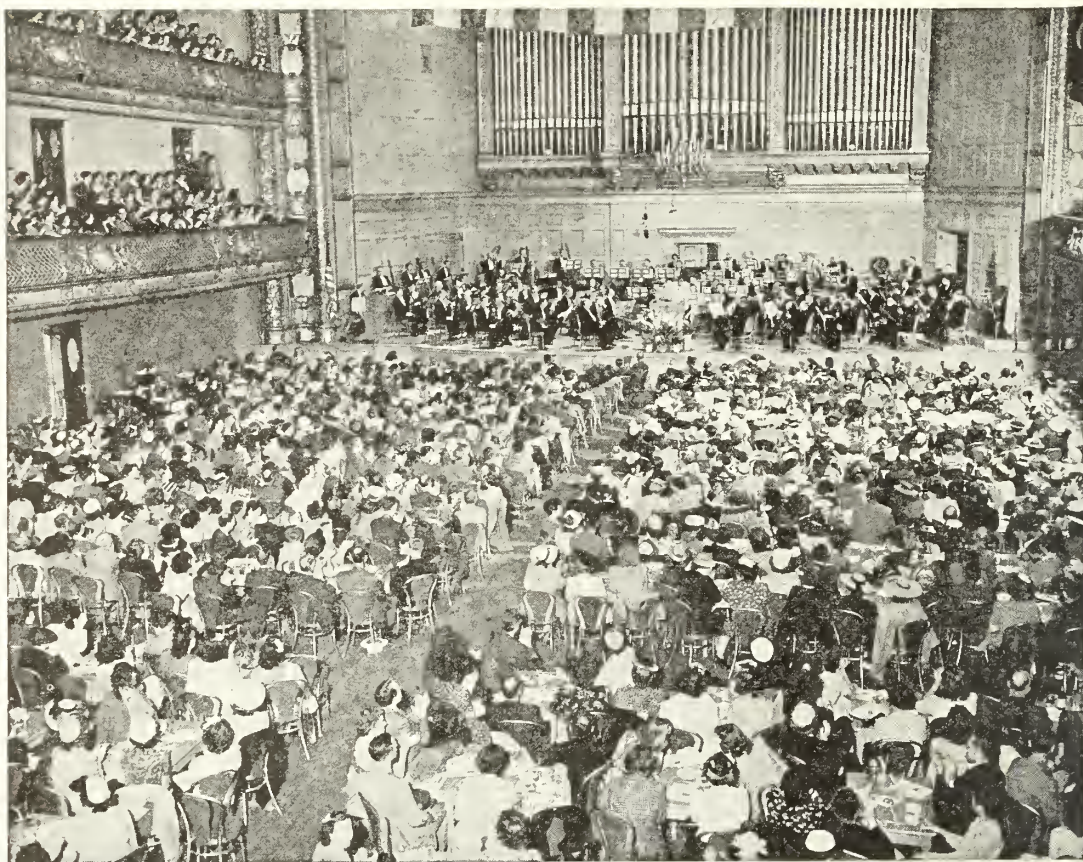


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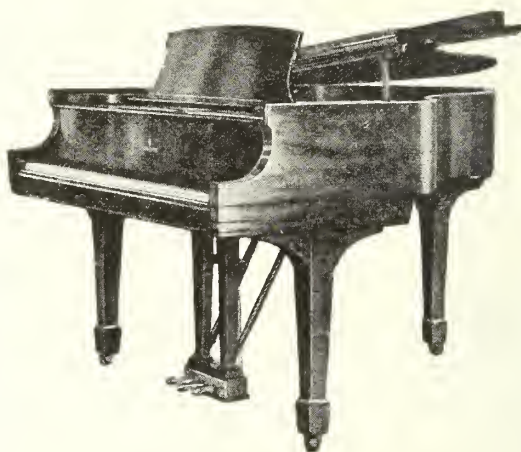
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TUESDAY, MAY 14, 1946

Programme 15

PROGRAMME

HUNGARIAN MARCH, "Rakoczy"	Berlioz
*OVERTURE to "La Belle Helene"	Offenbach
GRAND ADAGIO from "Raymonda"	Glazounov
RIDE OF THE VALKYRIES	Wagner

DANCES FROM THE BALLET, "Gayane"	Khatchatourian
Song of the Rose Maidens—Lullaby—Sword Dance	
TALES FROM THE VIENNA WOODS, Waltzes	Strauss
JINGLES ALL THE WAY	Cable

SELECTION from "Carousel"	Rodgers
SMOKE GETS IN YOUR EYES	Kern
*BAHN FREI ("Clear Track") Polka	Strauss

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Programme 16

WEDNESDAY, MAY 15, 1946

PROGRAMME

*MARCH OF THE PRIESTS from "Athalie" Mendelssohn
OVERTURE to "The Barber of Seville" Rossini
*AVE MARIA Schubert-Wilhelmj

(Solo Violin: Julius Theodorowicz)

*AUSTRIAN PEASANT DANCES Schönherr
Wedding March—Schuhplattler—Hog Dance—Zwoaschritt

RHAPSODY ON A THEME OF PAGANINI for Piano and Orchestra . . . Rachmaninoff
Soloist: Bernhard Weiser

EMMANUEL COLLEGE GLEE CLUB

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Jeannette In Her Garden Brahms
Turkey In The Straw Arranged by K. Davis
Last Rose of Summer Arranged by T. N. Marier

Janice McCourt, '46, Soprano Soloist

Go Ring Dem Bells Negro Spiritual

BLOOMER GIRL Selection Arlen
CHICKEN REEL Anderson
ESPANA CANI Marquina-Gould
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Programme 17

THURSDAY, MAY 16, 1946, at 8:30 P.M.

PAUL CHERKASSKY *Conducting*

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" *Berlioz*
 *OVERTURE to "Der Freischutz" *Weber*
 *CAVALLERIA RUSTICANA, Intermezzo *Mascagni*
 DER ROSENKAVALIER, Waltzes *R. Strauss*

EIGHT RUSSIAN FOLK SONGS *Liadov*
 Religious Chant—Christmas Carol—Lament—"I have danced with a
 Mosquito"—Legend of the Birds—Lullaby—Round—Singing and Dancing
 PRELUDE to "Khovanstchina" *Moussorgsky*
 PATHETIC Symphony, Third Movement *Tchaikovsky*

*OKLAHOMA! Selection *Rodgers*
 *BAHN FREI ("Clear Track"), Polka *Strauss*
 *PRAYER OF THANKSGIVING, Old Dutch Hymn *Valerius*

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BOSTON'S MUSICAL PICNIC

By ARTHUR FIEDLER

Quoted from "HOLIDAY", April 1946

EVERY YEAR in April, New England's long-haired music house, Symphony Hall, has a haircut. The sedate decor is enlivened. The dark leather seats are ripped out to make way for hundreds of freshly painted apple-green tables and thousands of gold chairs. Soon after that, as he has for more than fifty years, Mr. M. D. Winegar moves in with refreshments. For conservative, formal Symphony Hall, vacation is under way. It's time for a musical picnic—the season of the Boston "Pops."

On April 30th youngsters from high schools and colleges, business and professional people and folks from every walk of life will throng into a rejuvenated Symphony Hall. They talk and laugh, eat heartily and, according to Mr. Winegar, the older ones consume more wine than all of Boston's hotels combined will sell that day. But the refreshment bill of fare is really incidental to the music. As a rule, the crowds become silent as the first notes sound.

As conductor of the Boston Pops I say candidly that the Pops season is fun not only for the customers but for all the men of the orchestra, myself included. The boys get a kick out of shedding their dignity to play Pistol Packin' Mama or Tico Tico along with Tchaikovsky, Bizet and Morton Gould. It's quite an art—and definitely a holiday. The men enjoy it, and they're spurred on by the obvious pleasure of the listening crowds.

The Pops season is a challenge to me—and an opportunity to arrange a musical menu to please as wide a variety of tastes as possible. In this business a Gallup poll is not necessary to measure consumer reaction; applause is an immediate and positive meter.

We revive an obscure toccata by Frescobaldi, born in 1583; it's encored. The same thing happens when we play David Rose's Holiday for Strings; even a full-length piano concerto like Tchaikovsky's is wildly applauded. So we know that our audiences, which pack the hall seven nights a week, do not attend merely to beat time to a novelty fox trot.

The Pops originated under another name in 1885. On the night of July 11th a fashionable crowd of ladies in bustles with escorts in Victorian zoot suits arrived at the old Boston Music Hall to hear a type of concert never before attempted in prim New England. The "Promenade Concerts"—named after their famous London counterpart—promised not only light classical music but plenty of refreshments mixed with chatter. Mr. Adolf Neuendorf conducted the four-year-old Boston Sym-

phony Orchestra with some trepidation. Neither he nor his musicians had ever played to an audience seated at tables, buzzing with conversation and busy eating and drinking, instead of remaining in rapt silence. He selected such sparkling froth as Rossini's William Tell Overture and Strauss' Pizicato Polka. People continued to eat and talk. In fact the sound of conversation never descended quite to the level of a dull roar. But at the conclusion of the program the applause was tumultuous. Amazed, Conductor Neuendorf was obliged to continue the "Proms" until October, when the Boston Symphony's winter season was scheduled to open.

When I took over as conductor in 1930—forty-five years later—everything was pretty much the same. The men of the Boston Symphony, 97 strong, doubled as Pops players. They still do today. Their new conductor in 1930 was no stranger to them. I had been with the orchestra fifteen years—in fact I was known as "the Floating Kidney," because no one knew whether I'd turn up playing viola, violin, celesta, piano or organ. After I became Pops papa I was obliged to give up playing with the orchestra, as well as accepting other conductorial engagements. Planning our programs for the Pops season, May and June, is a full-time job.

The name "Pops" did not derive, as some people fondly believe, from the sound of champagne corks popping during the concerts. It was adopted in 1900 because Max Zach, maestro at the time, felt that Pops, springing from Popular Concerts, was a more indicative and informal name.

Informality is the keynote of the Pops. The horseplay starts when we first begin rehearsals in April. Seven concerts a week is a heavy schedule, but we accomplish more in a spirit of fun and relaxation. One scorching June morning we were rehearsing music of a pastoral nature. Nobody felt the mood I sought, so I finally said, "Relax, men. We're in the country beside a cool tinkling stream. Everything is peaceful, the woods smell green and lush. Near-by is slumbering a little village. . . ." Then, believing I had established the right mood, I raised my baton. Out of the orchestra issued a barnyard cacophony—pigs grunting and squealing, cows mooing, roosters crowing and dogs barking. We all laughed. And we finished up the rehearsal in great style. The boys kid each other too. One day we were running through a Bottesini piece which features rival solos for violin and bass viol. The moment arrived. The bull fiddler and his antagonist, the violinist, braced themselves to com-

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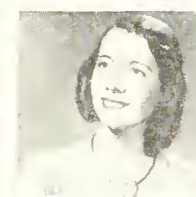
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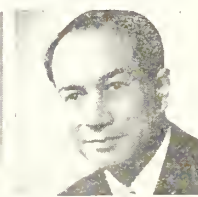
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pete. Suddenly two men posing as seconds rushed in with gong, water buckets and towels—all set for the big "fight"!

Still, the men of the Pops Orchestra play superlatively, even when they have had time only to read through, without rehearsing, our selections. The proof is in the listening: We have friends in the audience who come back year after year. Years ago I noticed a delightful old gentleman sitting within easy access of the cigar counter. I learned that he was Mr. William Kittredge, retired businessman. He hasn't missed an opening night since that pioneer concert in 1885.

Another of our favorites is John F. Fitzgerald, ex-mayor of Boston. Several times a season we have Old Timers' Night, when everyone participates in a real old-fashioned songfest. That's when you hear the warm tenor of the former mayor. At 83, he still loves to harmonize to Daisy or Sidewalks of New York or Take Me Out to the Ball Game. The audience appears dressed in clothes of the Gay '90s, helping to accent the barbershop atmosphere. I arrive at Symphony Hall via horse and carriage, while more enterprising souls ride bikes or motorcycles in their outlandish costumes. Our old-timers' songs have become so popular we have made Victor records of most of them.

Older people have no monopoly on the Pops, for the young always attend in throngs. They love to hear all the hits from popular productions of stage and screen. Near-by schools and colleges frequently take over the Pops for an evening benefit, complete with glee clubs and choirs. Music students are sometimes permitted to wield the baton. Last year on Army Night the promising Thor Johnson took over, and on Navy Night Walter Hendl was maestro pro tem. And I always welcome my good friend Morton Gould, who is in a class by himself.

I like young people to be interested in music. We have presented young piano soloists such as Bernhard Weiser and Leo Litwin, who was such a hit last season when he played Addinsell's Warsaw Concerto. Budding composers are encouraged to bring me their scores. About 50 of the 300-odd selections played in a season are new titles. Carlton Beyer used to be an usher at the Pops. One day he submitted a sprightly piece he had written called Bugler's Holiday. It was programmed soon after that, and Carlton was appointed a librarian for the orchestra. It was he who arranged our side-splitting version of Deep in the Heart of Texas, one of our best encores.



BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

The three programmes of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude and Introduction to Act III, "Die Meistersinger," Stravinsky's "Petrouchka" Suite, Shostakovich's Fifth Symphony, and Copland's Suite "Appalachian Spring."

The second week (August 1, 3, 4) will consist of a Brahms Festival, the programmes to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody and the Double Concerto for Violin and 'Cello.

The third week (August 8, 10, 11) — Berlioz's Fantastic Symphony, Schumann's 'Cello Concerto, Strauss's "Till Eulenspiegel's Merry Pranks," Moussorgsky's "Khovanstchina" Prelude, Prokofiev's Fifth Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom," and Beethoven's Ninth Symphony.

The soloists will be announced later, and likewise the programmes for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21, and the four chamber concerts on Tuesday evenings, July 2, 9, 16, 23. The chamber series is to be given in co-operation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "Peter Grimes," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, inquire at the new subscription office, Symphony Hall.

FRIDAY, MAY 17, 1946

PROGRAMME

SECOND CONNECTICUT REGIMENT, March Reeves
OVERTURE to "Die Fledermaus" ("The Bat") Strauss
FROM SAN DOMINGO Benjamin
POLONAISE IN A-FLAT Chopin

HUNGARIAN RHAPSODY No. 9, "Carnival at Pesth" Liszt
ORPHEAN CLUB OF LASELL JUNIOR COLLEGE

George Sawyer Dunham, Conductor

Mrs. Franklin E. Leland, Accompanist

Sound the Trumpet! Purcell

Let My Song Fill Your Heart (Viennese Waltz) Charles

I Wonder When I Shall Be Married (Kentucky Mountain Song)

Arranged by Bartholomew

Scene and Prayer from "Cavalleria Rusticana" Mascagni

JINGLES ALL THE WAY Cable

NIGHT AND DAY Porter

RUSSIAN SAILORS' DANCE from "The Red Poppy" Glière

* Pops Recording

BALDWIN PIANO

Among those present: Lasell Junior College



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We really go to town on Pops encores. Anything goes—from Wagner's Prelude to Act III of Lohengrin to The Slaying of the Mosquito, a perennial favorite. A sign-boy holds up big placards announcing each selection. This presents a problem on Saturday nights when the concert goes on the ABC network. The control booth is located in the stage right wings—two stories up. The poor announcer risks his neck leaning out a little window to read the sign. Then he signals me to begin.

That signal is transmitted by wire to a podium unique in the history of music. This conductor's platform is always hidden behind gladioli or other spring flowers. But the picturesque front hides a stand equipped with everything but hot and cold running water. There is the rack which actually holds the scores. Then there is a little red light, the signal from the control room. Most extraordinary is the private air-cooling system. Conducting is hot work, especially in tails. So an electric fan is concealed in the stand. At the touch of a foot pedal, the fan sends up a cooling breeze. Even in a white dinner jacket, later in the season, the air conditioner is indispensable. When it's really hot the men play in shirtsleeves. If all had fans, each selection would be played against a loud, humming fan obbligato.

I have said that as a rule, even the noisiest audience becomes silent at the first notes—as a rule. One night we were playing Ravel's La Valse, and we were on the air. The piece opens low in the basses and drums, with a suppressed "boom, ta boom, ta boom." Then a thread of melody follows, almost inaudible. I say almost inaudible, but that night no one heard it. It was a gay crowd, busy catching up on the latest talk. For more than a minute—a long time on the air—the radio audience heard nothing but muttering punctuated with giggles instead of the promised strains of La Valse. The engineers were getting frantic when at last a few ears pricked up, and a "s-s-sh-hhh" finally quieted the audience.

While our audiences pay more attention to the music nowadays, the essential principle of the Pops has remained unchanged: Good, light music played for people who eat, drink and make merry while they listen.

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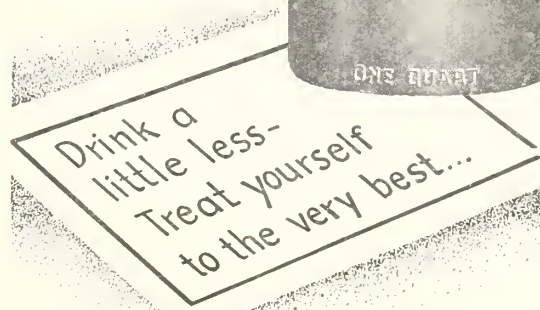
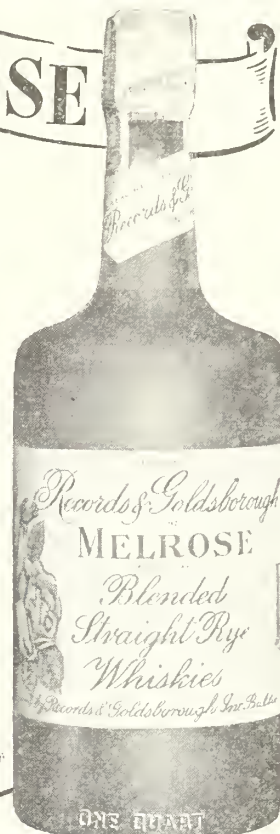


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CARNEVAL	<i>Dvorák</i>
1812 (Overture Solennelle)	<i>Tchaikovsky</i>
FAVORITE OVERTURES	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OBERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSSLAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
WILLIAM TELL	<i>Rossini</i>
ZAMPA	<i>Hérold</i>

OPERA EXCERPTS

AIDA — Ballet Suite	<i>Verdi</i>
AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Mascagni</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYASCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA — Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>
SAMSON AND DELILAH — Bacchanale	<i>Saint-Saëns</i>

TANNHAUSER — Entrance of the Guests	<i>Wagner</i>
THAIS — Meditation	<i>Massenet</i>

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from "Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Pierné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's Dream"	<i>Mendelssohn</i>

CONCERTOS

JESUS MARIA SANROMA — Soloist	
PIANO CONCERTO IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO IN F	<i>Gershwin</i>
PIANO CONCERTO No. 1 IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO No. 2 IN D MINOR	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

AMERICANA

AMERICA	<i>Smith-Carey</i>
AMERICAN SALUTE ("When Johnny Comes Marching Home")	<i>Gould</i>
ARKANSAS TRAVELLER	<i>Arranged by Guion</i>
BANJO, THE	<i>Gottschalk</i>
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 SONG FEST *Arranged by Bodge*
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 TURKEY IN THE STRAW *Guion*
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 SKATERS *Strauss*
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 VIENNA BLOOD *Strauss*
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 AT DAWNING *Cadman-Herbert*
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 AVE MARIA *Arcadelt-MacDonald*
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 BAHN FREI Polka *Ed. Strauss-Bodge*
 BOLERO *Ravel*
 CAPRICCIO ESPAGNOL *Rimsky-Korsakov*
 CAPRICCIO ITALIEN *Tchaikovsky*
 CAUCASIAN SKETCHES *Ippolitov-Ivanov*
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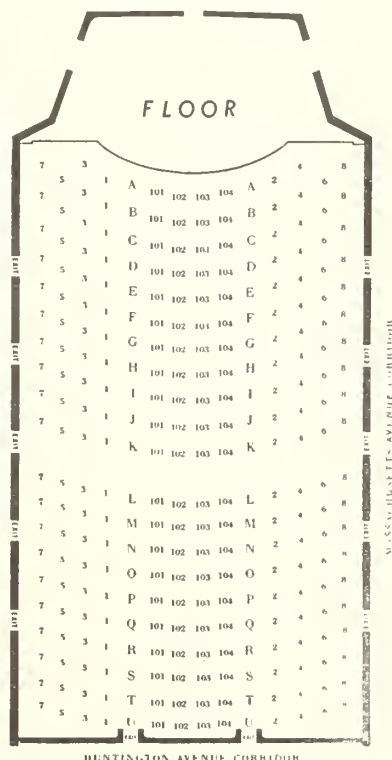
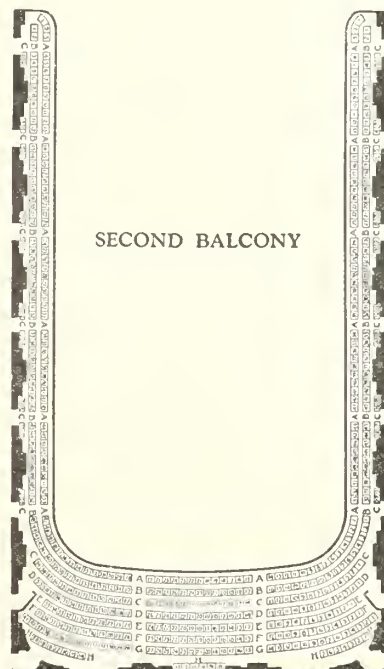
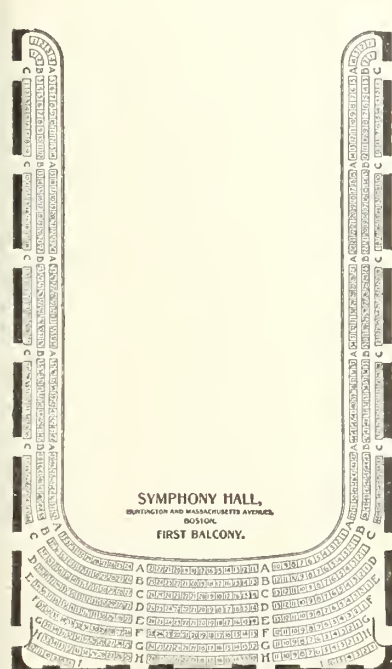
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DANCES FROM GALANTA	<i>Kodaly</i>	PIZZICATO—Polka	<i>Joh. Strauss, Jr. & Josef Strauss</i>
DIVERTISSEMENT	<i>Ibert</i>	POLKAS by Strauss (Album) — “Tik Tak,”	
DRINK TO ME ONLY WITH THINE EYES	<i>Arranged by Pochon</i>	“Bahn Frei,” “Pizzicati,” “Leichtes Blut,” “Annen,” “Sans Souci.”	
EILI, EILI	<i>Arranged by Jacchia</i>	POLONAISE MILITAIRE	<i>Chopin-Glazounov</i>
ENTRANCE OF THE LITTLE FAUNS	<i>Pierné</i>	PRAYER OF THANKSGIVING	<i>Old Dutch Air</i>
ESPAÑA, Rhapsody	<i>Chabrier</i>	PRELUDE IN C-SHARP MINOR	<i>Rachmaninoff</i>
FIVE MINIATURES (including Mosquito Dance)	<i>White</i>	PRELUDE IN G MINOR	<i>Rachmaninoff</i>
FUGUE A LA GIGUE	<i>Bach-Cailliet</i>	PROCESSION OF THE SARDAR (from “Caucasian Sketches”)	<i>Ippolitov-Ivanov</i>
HALLELUJAH CHORUS: “The Messiah”	<i>Handel</i>	RACHEM	<i>Mana-Zucca</i>
HORA STACCATO	<i>Dinicu-Heifetz</i>	REVE ANGELIQUE (Kamennoi Ostrow)	<i>Rubinstein</i>
HUNGARIAN DANCES Nos. 5 and 6	<i>Brahms</i>	SALLY IN OUR ALLEY	<i>Arranged by Frank Bridge</i>
HUNGARIAN RHAPSODY No. 1	<i>Liszt</i>	SANS SOUCI — Polka	<i>Strauss</i>
IN A PERSIAN MARKET	<i>Ketelbey</i>	SCHERZO (from String Octet)	<i>Mendelssohn</i>
IN THE MOSQUE		SLAVONIC DANCE IN G MAJOR, No. 15	<i>Dvorák</i>
IN THE MOUNTAIN PASS		SONG OF INDIA (from “Sadko”)	<i>Rimsky-Korsakov</i>
IN THE VILLAGE		SONG OF THE VOLGA	<i>Arr. by Glazounov</i>
(from “Caucasian Sketches”)	<i>Ippolitov-Ivanov</i>	BARCEMEN	
JEALOUSY, Gypsy Tango	<i>Gade</i>	TIK TAK — Polka	<i>Strauss</i>
KAMENNOI OSTROW (Rêve Angélique)	<i>Rubinstein</i>	THUNDER AND LIGHTNING — Polka	<i>Strauss</i>
LARGO (from “Xerxes”)	<i>Handel</i>	TRITSCH-TRATSCH — Polka	<i>Strauss</i>
LA GOLONDRINA	<i>Serradell-Findlay</i>	WALTZ IN A-FLAT (Arr. by Gericke)	<i>Brahms</i>
LA PALOMA	<i>Yradier</i>	WARSAW CONCERTO (Leo Litwin, Soloist)	<i>Addinsell</i>
L’ARLESIENNE, Suite No. 2	<i>Bizet</i>	WEDDING MARCH (from “Midsummer Night’s Dream”)	<i>Mendelssohn</i>
LEIGHTES BLUT — Polka	<i>Strauss</i>	WEDDING MARCH (“The Golden COCKEREL”)	<i>Rimsky-Korsakov</i>
MALAGUENA (from Suite “Andalusia”)	<i>Lecuona</i>		
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Pierné</i>		
MARCHE SLAVE	<i>Tchaikovsky</i>		
MEXICAN RHAPSODY	<i>McBride</i>		
MUSIC BOX	<i>Liadov</i>		

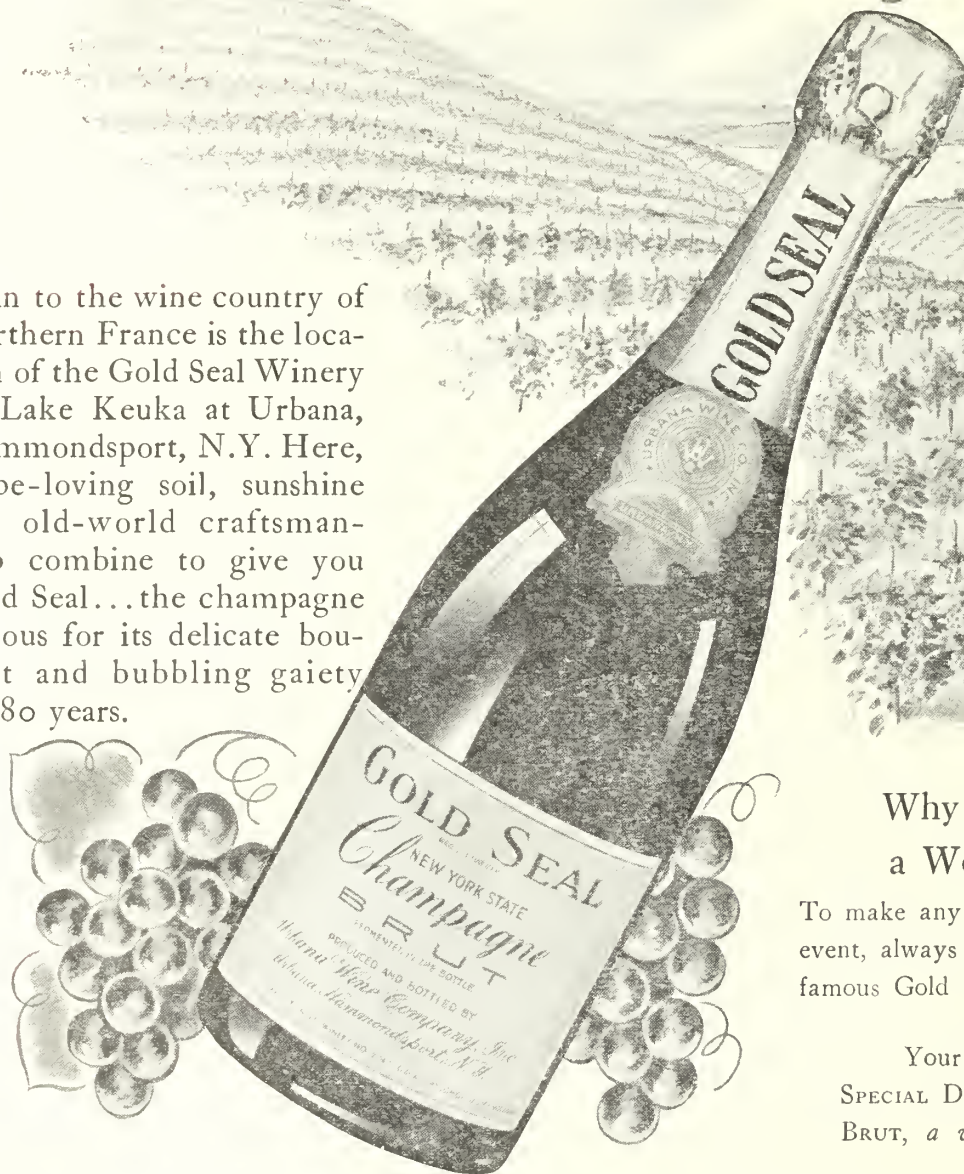


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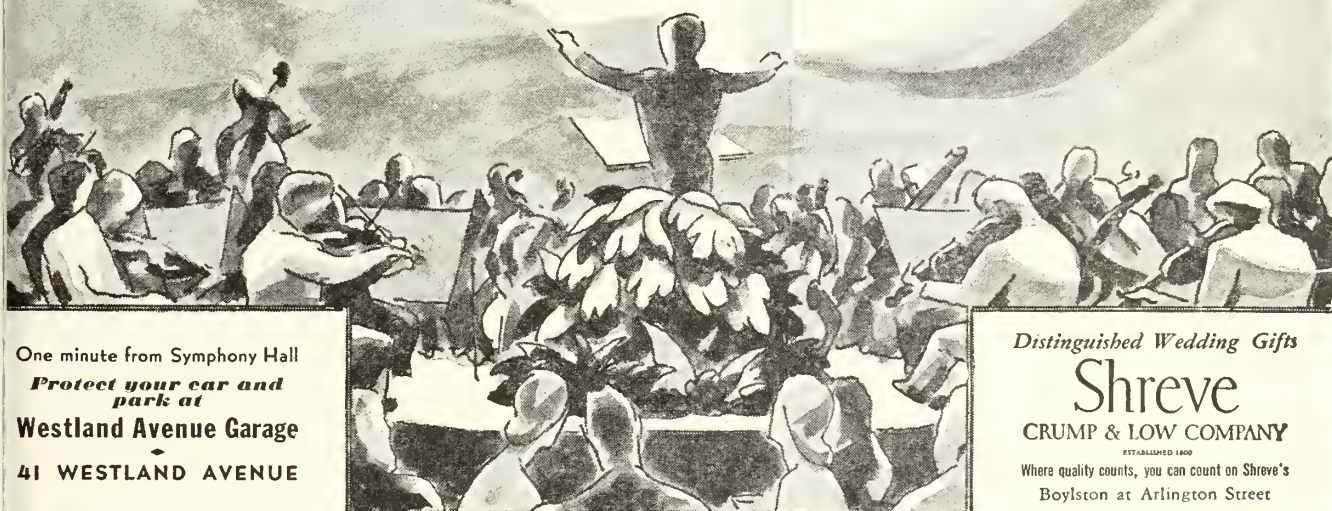
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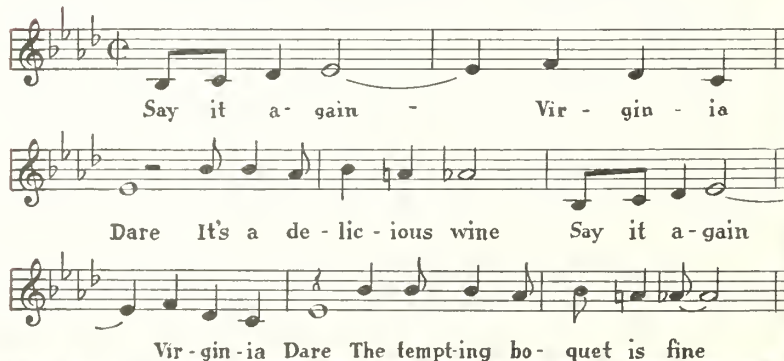
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Programme 19

SATURDAY, MAY 18, 1946

Number 4

PROGRAMME

Sunday, June 2 — Special Program (for the Orchestra's Pension Fund)
Soloist: JESÚS MARÍA SANROMA

WASHINGTON POST March	Sousa
BALLET MUSIC from "Faust"	Gounod
Valse—Dance of Phryne—Bacchanale	
PANIS ANGELICUS	Frank
VICTOR HERBERT FAVORITES	Arranged by Sanford
March of the Toys—Absinthe Frappe—Because You're You—When You're	
Away—I Can't Do the Sum—I'm Falling in Love With Some One—Gypsy	
Love Song—Kiss Me Again—The Irish Have a Great Day Tonight	
HUNGARIAN MARCH, "Rakoczy"	Berlioz
OVERTURE to "La Belle Helene"	Offenbach
SOIREE'S MUSICALES, Suite of Movements from Rossini	Britten
March—Canzonetta—Tirolese—Bolero—Tarantella	
*TALES FROM THE VIENNA WOODS, Waltzes	Strauss
SMOKE GETS IN YOUR EYES from "Roberta"	Kern-Bodge
RIDE OF THE VALKYRIES	Wagner

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Programme 20

SUNDAY, MAY 19, 1946

PROGRAMME

- *CORONATION MARCH from "The Prophet" Meyerbeer
OVERTURE to "La Dame Blanche" Boieldieu
*EILI, EILI Arranged by Jacchia
Trumpet: Roger Voisin
DANCES FROM THE BALLET, "Gayane" Khatchatourian
Song of the Rose Maidens—Lullaby—Sword Dance
PIANO CONCERTO No. 1 in B-flat minor, Op. 23 Tchaikovsky
I. Allegro non troppo e molto maestoso; allegro con spirito
II. Andantino semplice; allegro vivace assai
III. Allegro con fuoco
Soloist: Luise Vosgerchian
*OKLAHOMA! Selection Rodgers
*HOLIDAY FOR STRINGS Rose
*PROCESSION OF THE SARDAR from "Caucasian Sketches" Ippolitov-Ivanov
* Pops Recording BALDWIN PIANO

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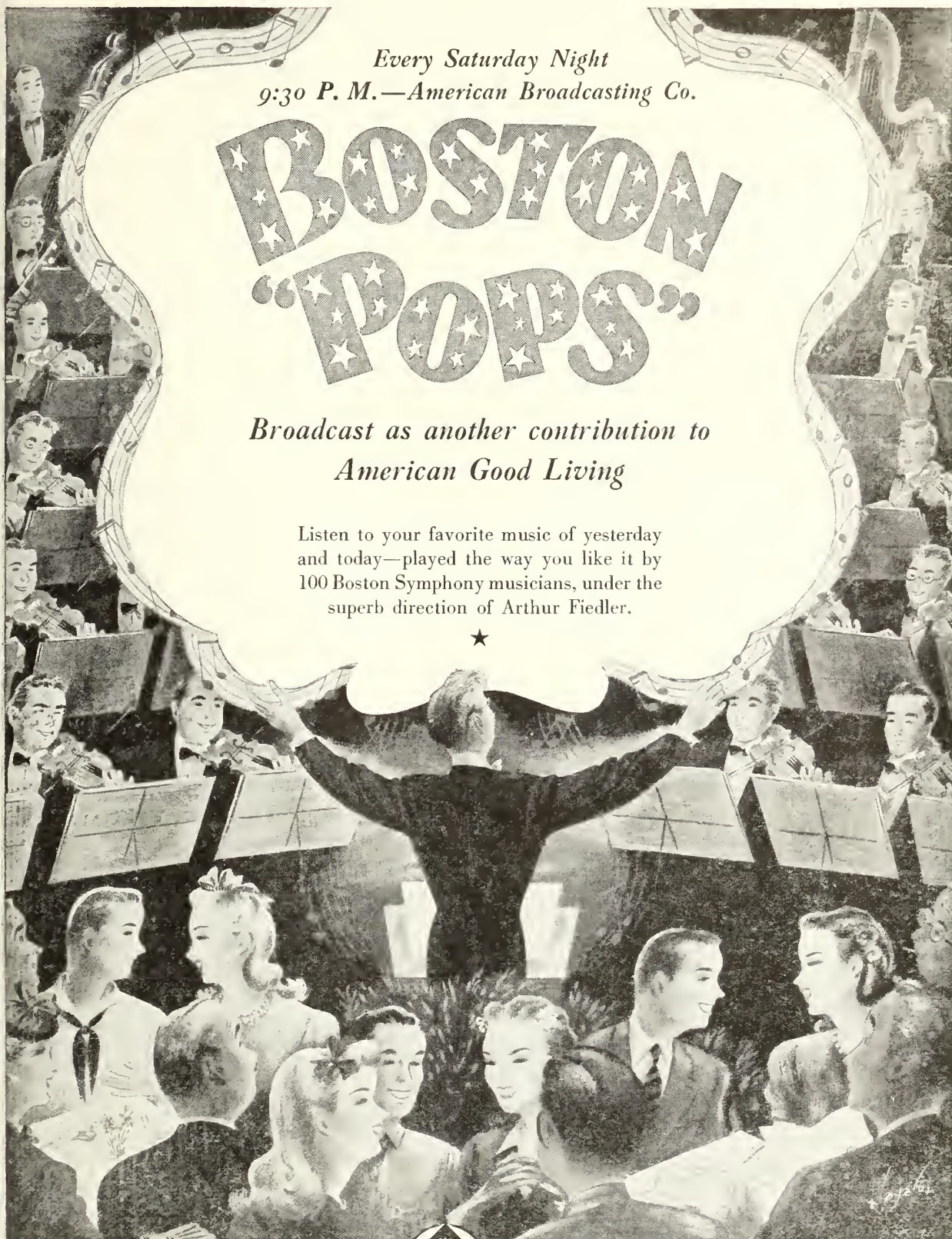
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Programme 21

MONDAY, MAY 20, 1946

PROGRAMME

SLAVONIC DANCE in C major Dvorak
OVERTURE to "Orpheus in Hades" Offenbach
FROM SAN DOMINGO Britten
*AMERICAN SALUTE ("When Johnny Comes Marching Home") Gould

POLONAISE IN A-flat Chopin
CLAIR DE LUNE Debussy
*BOLERO Ravel

JINGLES ALL THE WAY Cable
CHICKEN REEL Anderson
*POMP AND CIRCUMSTANCE March Elgar

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POP-OVERS

BENJAMIN BRITTEN

Composer of the much-discussed opera, "Peter Grimes," performed thirteen times in England last summer, and to be given its first American performance this summer at the Berkshire Festival. His "Soirées Musicales" is based on themes of Rossini.

"LA DAME BLANCHE" (THE WOMAN IN WHITE)

Masterpiece of Francois-Adrien Boieldieu (1775-1834), this opera had received 1,340 performances at the Opera Comique alone, when it completed its first half century on the stage in 1875.

Its libretto was one of the hundred-odd penned by Eugene Scribe, who evolved the plot by dipping into two of Walter Scott's novels: "Guy Mannering" (1815), and "The Monastery" (1820).

Themes of the overture include a graceful French version of the Scottish song, "Robin Adair," which also appears as a chorus in the third and final act.

The plot: Accompanying into exile his throneless sovereign, James Stuart, the Laird of Avenel leaves his estate in the care of his steward, Gaveston. One day Gaveston announces that the estate is to be sold at auction, and meanwhile he has plotted to win the bidding himself. But he has reckoned without his beautiful young ward, Anna. Loyal to the Laird, she engages in a counter-plot. Pretending to be the castle's guardian statue, the White Lady, come to life, she seeks the assistance of an honest young farmer, but scares him. He sends as his proxy to a midnight meeting in the castle a young English army officer staying on his farm. Anna is delighted at the substitution, for this is the very fellow she had nursed back to health from battle wounds. Under her instructions, as the White Lady, the officer outbids the villainous Gaveston. He is provided with the money by Anna, who takes it from a hoard secreted by the Laird in the statue of the White Lady. As the countryfolk rejoice at the thwarting of Gaveston, Anna is revealed as other than a statue come to life. Joy soars to new heights when Anna announces that officer George Brown is really the missing heir to the castle, Julius of Avenel. The counter-plotting to save the castle has also benefited the cause of romance, and the new Laird announces that an early wedding will make Anna his Lady of Avenel.

LEROY ANDERSON.

Composer of two perennial Pops favorites, "Jazz Pizzicato," and "Jazz Legato."

In Iceland during the winter of 1942-43, he was assigned to Headquarters of the Iceland Command, U. S. Army, carrying on liaison work with Iceland officials.

"RAYMONDA"—GLAZOUNOV (1865-1936)

Recently revived in abbreviated form—for it is one of the longest of ballets—"Raymonda" was first produced in 1898, at St. Petersburg, in the Maryinsky Theatre. The original choreography was by Marius Petipa, who devised fifty-four new ballets during more than half a century of rule over the Russian ballet stage.

The plot: Raymonda is betrothed to the Knight, Jean de Brienne. In Jean's absence on a Crusade, Raymonda is the object of ardent attentions by a Saracen knight, Abderam. He orders members of his retinue to dance for her, and when they have worked themselves and the onlookers into a state of frenzy, Abderam seizes the opportunity to have his slaves kidnap Raymonda. But Jean de Brienne returns from the war just in time to rescue her, and slay Abderam in single combat. The third and final act is devoted to wedding festivities. Since the bridegroom has returned in company with King Andrew II. of Hungary, the composer opens the celebration with a Hungarian divertissement which works up into depiction of a tournament.

SECOND HUNGARIAN RHAPSODY. Although Liszt is often thought of as the creator of this form, it was several works of Schubert which gave him the idea, and

(Continued on page 9)

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Programme 22

TUESDAY, MAY 21, 1946

PROGRAMME

BLUE WHITE March Schmidt
OVERTURE to "Martha" von Flotow
WALTZ from "Serenade" for Strings Volkmann
THREE MOVEMENTS from the Ballet, "Fancy Free" Bernstein
Galop—Waltz—Danzon

SUITE from "Raymonda" Glazounov
Introduction—Opening Scene—In the Castle—Dance of the Pages and Young
Girls—Arrival of the Strangers—Entrance of Raymonda
SECOND HUNGARIAN RHAPSODY Liszt
ALAMEIN CONCERTO for Piano and Orchestra Albert Arlen
(First performance in America)
Soloist: Leo Litwin

SELECTION from "Carousel" Rodgers
HOLIDAY FOR STRINGS Rose
DANCE OF THE BUFFOONS from "The Snow Maiden" Rimsky-Korsakoff
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POP-OVERS

should have credit for priority. These were the Hungarian March, and the Divertissement à la Hongroise. The latter, for piano, four hands (Opus 54), Liszt transcribed for piano, two hands

"ALAMEIN" CONCERTO

Dedicated by the composer, Albert Arlen, "To the men who fought and the men who died at El Alamein in 1942."

"CAROUSEL"—RODGERS.

On our local Patriot's Day, April 19, this musical version of Ferenc Molnar's play, "Liliom," celebrated its first New York anniversary, at the Majestic Theatre there. It is this year's only recipient of an award by the New York Drama Critics' Circle. This took the form of a special citation "because its various elements were charmingly and freshly combined into something contributing an advance in the musical field."

As of April 19, it had been performed 422 times.

OVERTURE TO "LA GAZZA LADRA"

Starting with the then revolutionary innovation of opening his overture with two drum rolls, Rossini proceeded to introduce strokes of orchestration and harmonic thinking all the way through his score, which to some of his audiences of 1817 must have seemed not only modern, but ultra-modern.

In scoring this opera, Rossini for the first time let his orchestra assert itself against the previously all-important singers.

The plot: Poor little serving maid, Ninetta, is placed on trial for her life for the alleged theft of a silver spoon. That seems pretty excessive nowadays, of course. But Ninetta had made the mistake of rejecting the dearly-priced offers of acquittal tendered by a very unpleasant official of the type which turned up on the opera stage in modern times as Baron Scarpia. At the crucial moment of the trial, a witness rushes up with the evidence that a tame magpie has stolen the spoon. And in the midst of all this, Ninetta has steadfastly refused to give up the secret that her father is a deserter from the army.

FROM "NUTCRACKER" BALLET:

WINTER SCENE, WALTZ OF SNOWFLAKES

Up to now unheard in the concert presentation of music from "The Nutcracker" Ballet, Mr. Fiedler presents these delightful measures from the ballet for the first time at the Pops. He has just received the music from Russia.

The Snow Scene occurs when the Prince is whisking Marie through the air to the Kingdom of Sweets. Marie learns that the snowstorm is really a band of fairies dancing as they wave branched sticks tipped with snow crystals. In the original production, fifty-nine dancers performed this scene.

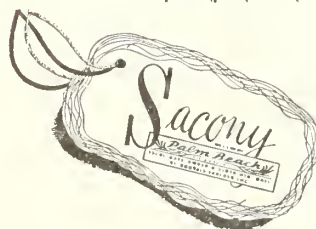
This is the story of the ballet. At a Christmas party, toys are distributed to a family's children and their guests. Marie somehow prefers to dolls and other gifts a fancifully designed nutcracker. When the boys break it, she treats it like an injured child, putting it to bed and rocking it to sleep under the Christmas tree. Sleepless herself, she steals downstairs to see if her patient is all right. Midnight strikes, and the toys, honeycake dolls and the nutcracker come to life. The Mouse King and his army attack them, as they rally under the leadership of Nutcracker. They are on the brink of defeat, when Marie slays the Mouse King with her slipper. Instantly Nutcracker becomes a handsome prince. He whisks Marie away to the land of his people, which is the Kingdom of Sweets and Tidbits, in the Jam Mountain region, ruled by the Sugarplum Fairy. There Marie is entertained by the dancing of the inhabitants, to the music which forms most of the sections of the concert suite.

"WILLIAM TELL"—ROSSINI.

Once a major item in the operatic repertory, "Tell" has long been a masterpiece more written about than performed. However, there was a brilliantly successful re-

Continued on page 11)

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POP-OVERS

vival of it in Switzerland this season—with the libretto, which had been a notorious handicap, rewritten. The original Swiss scenes and struggles of Swiss patriots against a foreign tyrant all became Corsican. With the new libretto, Rossini's music is said to have reached unexpected heights of consistent power.

Wagner, as conductor of the Riga Opera (1837-39), said that after a performance of "William Tell" he could not get the tunes out of his head for days.

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ENZO PASCARELLA

American violinist, conductor, composer, Dean of Southern California Institute of Music. Recently conducted musical score of film, "A Thousand and one Nights."

RHAPSODY IN BLUE—GERSHWIN (1898-1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of appearance on programs of "serious" music as Liszt's Hungarian Rhapsodies, for example.

The orchestration was done by Whiteman's exceptionally skilled arranger, Ferde Grofé.

When critics divided their praises between composer and orchestrator, important effects on the careers of both men resulted. Gershwin was spurred on to produce other works, with his own orchestration, in the field of serious music, such as the Concerto in F, Second Rhapsody, "An American in Paris," and "Porgy and Bess," his "folk opera." Grofé also found recognition for the merit of his serious compositions, such as the "Grand Canyon Suite," as well as the brilliance of his arrangements of other men's works.

BALLET MUSIC FROM "FAUST"—GOUNOD.

For the occupation of the corps de ballet and the delectation of its admirers, Gounod expanded his opera by introducing this episode before the last act, with its prison scene.

By his black magic, Mephistopheles confronts Faust with a sumptuous feast and entertainment presided over by Cleopatra attended by Nubian slaves; Helen of Troy, Lais, Aspasia, Phryne, with female retinues. They invite Faust and Mephistopheles to join the festivities. Phryne performs a veil dance. A bacchanalian revel follows. All vanishes as Faust is struck with remorse on seeing a vision of Marguerite with a red mark around her neck, suggestive of her approaching execution.

RHAPSODY, "ESPAÑA." Emmanuel Chabrier (1841-1894), unlike his fellow-Frenchman, Bizet, really traveled in Spain to absorb the peculiarities of its music. Chabrier listened to the players and the tapping of the dancers' feet in Seville, Malaga, Cadiz, Granada, Valencia. He devoted himself tirelessly to noting down melodies and intricate rhythmic patterns.

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Programme 23

WEDNESDAY, MAY 22, 1946

PROGRAMME

*EL CAPITAN March	Sousa
*OVERTURE to "La Gazza Ladra"	Rossini
*DEEP RIVER	Burleigh-Jacchia
*WINE, WOMAN AND SONG, Waltzes	Strauss

WINTER SCENE AND WALTZ OF THE SNOW FLAKES from the

Second "Nutcracker" Suite	Tchaikovsky
*MARCHE SLAVE	Tchaikovsky

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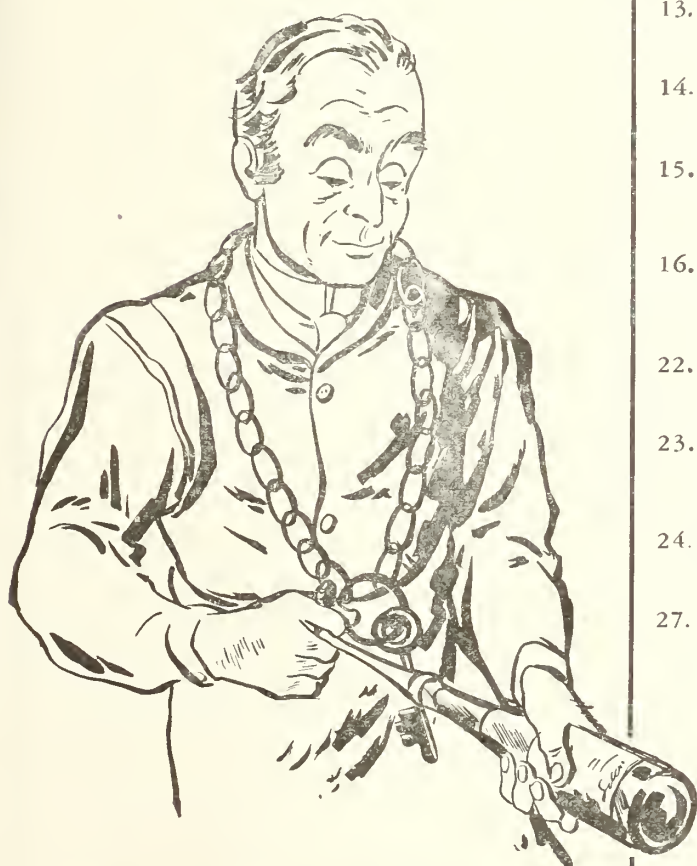
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61. *Superior Port*
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63. *Superior Muscatel*
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52 Valliant Port	2.50	
53 Valliant Dry Sherry	2.50	
54 Merry Widow Cocktail (Dubonnet-Vermouth)		.45
55 Dubonnet		.40
56 Vermouth Dry		.30
57 Pastene Dinner Port (Tawny)	2.50	
58 Pastene Mission Cream Sherry (Semi-Sweet)	2.50	
59 Pastene Cucamonga Muscatel	2.50	
61 Pastene Port	2.00	1.25
62 Pastene Pale Dry Sherry	2.00	1.25
63 Pastene Muscatel	2.00	1.25
64 Williams & Humbert Dry Sack Sherry	5.25	
65 Padre Reserve Pale Dry Sherry	2.25	
66 Padre Reserve Port	2.25	
67 Garretts Port	2.25	
68 Garretts Muscatel	2.25	
69 Garretts Sherry Golden	2.25	
71 Paul Garrett Pale Dry Sherry	2.25	

BEER AND ALE

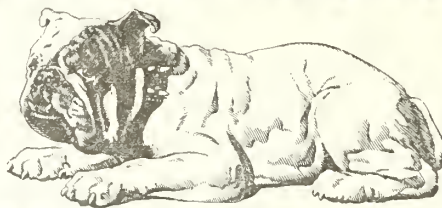
Carlings Red Cap Ale	.30
Jacob Ruppert Ale and Beer	.35
Pabst Blue Ribbon Beer	.35
Pickwick Ale	.25
Pickwick Ale Light	.25
Hanley's Ale	.25
Famous Narragansett Light Ale and Lager Beer	.25
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Fruit Tarts	.15

Wine List on page 15

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Strawberry Sundae

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ed, in which case they are below ceiling price.
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Camels25
Old Golds25
Philip Morris25
S. S. Pierce Virginia Blend25
Pall Mall25
Herbert Tareyton25

Wine List on page 15

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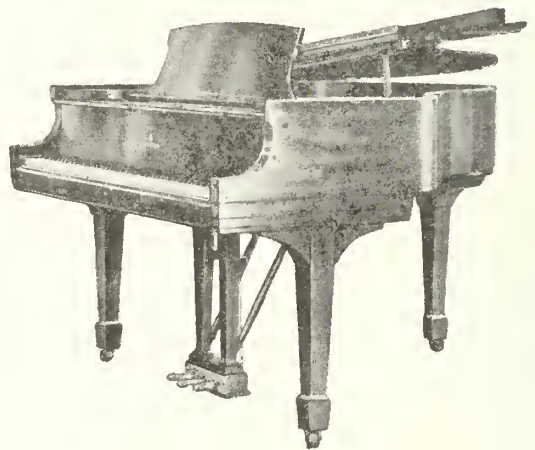
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CAMPTOWN RACES

De Camptown ladies sing dis song —
Doodah! doodah!

De Camptown race-track five miles long —
Oh! doodah day!

I come down dah wid my hat caved in —
Doodah! doodah!

I go back home wid a pocket full of tin —
Oh! doodah day!

(Chorus)

Gwine to run all night!
Gwine to run all day!
I'll bet my money on de bobtail nag —
Somebody bet on de bay.

De long tail filly and de beg black hoss —
Doodah! doodah!

Dey fly de track and dey both cut across —
Oh! doodah day!

De blind hoss sticken in a big mud hole —
Doodah! doodah!

Dey can't touch bottom wid a ten foot pole —
Oh! doodah day!

(Chorus)

De old muley cow come on to de track —
Doodah! doodah!

De bobtail fling her ober his back —
Oh! doodah day!

Den fly along like a railroad car —
Doodah! doodah!

Deys runnin' a race wid a shootin' star —
Oh! doodah day!

(Chorus)

Oh see dem flyin' on a ten mile heat —
Doodah! doodah!

Around de race-track, den repeat —
Oh! doodah day!

I win my money on de bobtail nag —
Doodah! doodah!

I keep my money in an old tow-bag —
Oh! doodah day!

(Chorus)

MY OLD KENTUCKY HOME

The sun shines bright in the old Kentucky home,
'Tis summer, the darkies are gay,
The corn top's ripe and the meadow's in the bloom,
While the birds make music all the day.

The young folks roll on the little cabiu floor,
All merry, all happy and bright:
By'n by Hard Times comes a-knocking at the door,
Then my old Kentucky Home, good night!

Chorus —

Weep no more, my lady, Oh! weep no more today!
We will sing one song for the old Kentucky Home,
For the old Kentucky Home, far away.

OLD FOLKS AT HOME

Way down upon the Swanee ribber,
Far, far away,
Dere's wha my heart is turning ebber,
Dere's wha de old folks stay.
All up and down de whole creation,
Sadly I roam,
Still longing for de old plantation,
And for de old folks at home.

Chorus —

All de world am sad and dreary,
Eb'rywhere I roam,
Oh! darkies how my beart grows weary,
Far from de old folks at home.

OH! SUSANNA

I come from Alabama wid my banjo on my knee,
I'se gwine to Lou'siana, my true lub for to see.
It rain'd all night de day I left, de wedder it was dry;
The sun so hot I froze to def — Susanna,
don't you cry.

Chorus —

Oh! Susanna, dou't you cry for me;
I come from Alabama, wid my banjo on my knee.
I had a dream de udder night, when eb'ry ting was still;
I thought I saw Susanna, dear, a-coming down de hill,
De buckwheat cake was in her mouf, de tear was in her eye,
I says, I'se coming from de souf — Susanna,
don't you cry.

Chorus —





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THURSDAY, MAY 23, 1946

Programme 24

WHEELER BECKETT *conducting*

PROGRAMME

PRELUDE to "Carmen"	Bizet
ANDANTE from the Fifth Symphony	Beethoven
*EMPEROR Waltzes	Strauss
*FINALE, Overture to "William Tell"	Rossini

PEER GYNT Suite	Grieg
Morning Mood—Anitra's Dance—In the Hall of the Mountain King	
*RHAPSODY IN BLUE	Gershwin
<i>Piano Soloist: Leo Litwin</i>	

MARCH, "Song of the Open Road"	Beckett
LYRIC	Pascarella
TALES FROM THE VIENNA WOODS, Waltzes	Strauss
SONG FEST	Foster-Beckett
Camptown Races—My Old Kentucky Home—Swanee River—O Susanna	
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Programme 25

FRIDAY, MAY 24, 1946

PROGRAMME

INTRODUCTION TO ACT III, "Lohengrin" Wagner
OVERTURE to "The Beautiful Galatea" von Suppe
*AT DAWNING Cadman
*BALLET MUSIC from "Faust" Connod
Waltz—Dance of Phryne—Bacchanale

SUITE from "Raymonda" Glazounov
Moonlights—Prelude and Romanesque—Variations—Raymonda's Dream—
Valse Fantastique

*ESPANA RHAPSODY Chabrier
FIRST MOVEMENT, Concerto No. 4, in D minor, for Piano Orchestra Rubinstein
Soloist: Cynthia Brown

JINGLES ALL THE WAY Cable

*SONG FEST MEDLEY
"Pack Up Your Troubles"—"Smiles"—"Till We Meet Again"—"In the Shade
of the Old Apple Tree"—"My Wild Irish Rose"—"Take Me Out to the Ball
Game"—"Sweet Adeline"—"Put On Your Old Gray Bonnet"—"There is a
Tavern in the Town"—"Maine Stein Song"—"Let Me Call You Sweetheart"

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PACK UP YOUR TROUBLES

Pack up your troubles in your old kit-bag,
And smile, smile, smile.
While you've a lucifer to light your fag,
Smile, boys, that's the style.
What's the use of worrying?
It never was worth while.
So pack up your troubles in your old kit-bag.
And smile, smile, smile.

SMILES

There are smiles that make us happy.
There are smiles that make us blue;
There are smiles that steal away the tear-drops
As the sunbeams steal away the dew.
There are smiles that have a tender meaning
That the eyes of love alone may see,
But the smiles that fill my life with sunshine
Are the smiles that you give to me.

TILL WE MEET AGAIN

Smile the while you kiss me sad adieu,
When the clouds roll by, I'll come to you.
Then the skies will seem more blue
Down in lovers' lane, my dearie.
Wedding bells will ring so merrily,
Ev'ry tear will be a memory;
So wait and pray each night for me,
Till we meet again.

IN THE SHADE OF THE OLD APPLE TREE

In the shade of the old apple tree,
Where the love in your eyes I could see,
When the voice that I heard, like the song of
the bird,
Seem'd to whisper sweet music to me;
I could hear the dull buzz of the bee,
In the blossoms as you said to me,
"With a heart that is true,
I'll be waiting for you,
In the shade of the old apple tree."

MY WILD IRISH ROSE

My wild Irish rose, the sweetest flow'r that
grows,
You may search ev'rywhere, but none can
compare
With my wild Irish rose.
My wild Irish rose, the dearest flow'r that
grows,
And some day for my sake, she may let me
take
The bloom from my wild Irish rose.

TAKE ME OUT TO THE BALL GAME

Take me out to the ball game, take me out with
the crowd,
Buy me some peanuts and cracker-jack,
I don't care if I never get back!
Let me root root root for the home-team,
If they don't win it's a shame—
For it's one, two, three strikes,
You're out at the old ball game.

SWEET ADELINE

Sweet Adeline, my Adeline,
At night, dear heart, for you I pine;
In all my dreams your fair face beams;
You're the flower of my heart, sweet Adeline.

PUT ON YOUR OLD GREY BONNET

Put on your old grey bonnet,
With the blue ribbon on it,
While I hitch old Dobbin to the shay,
And through the fields of clover
We will drive to Dover
On our golden wedding day.

THERE IS A TAVERN IN THE TOWN

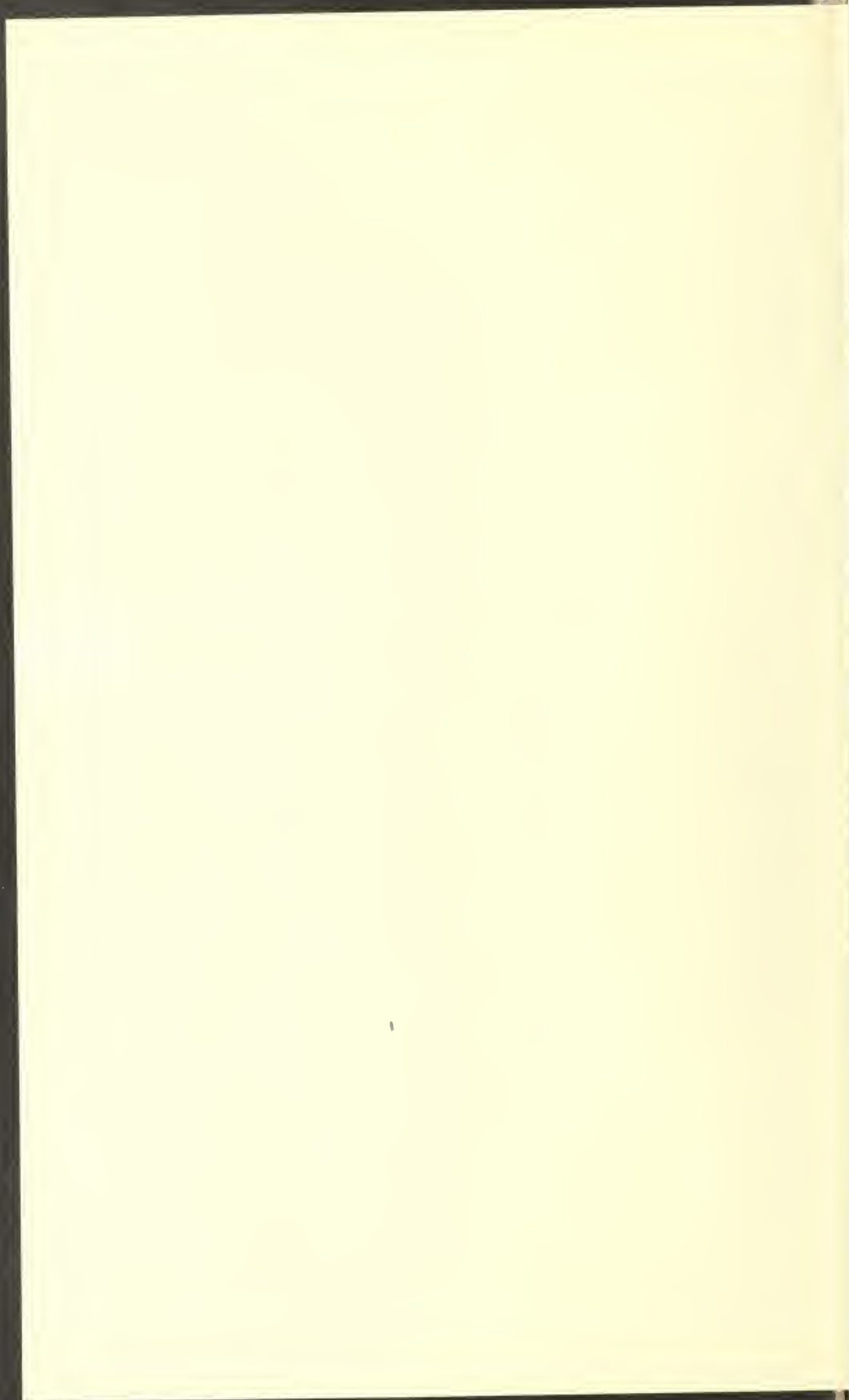
Fare thee well, for I must leave thee,
Do not let this parting grieve thee,
And remember that the best of friends must
part, must part.
Adieu, adieu, kind friends, adieu, adieu, adieu,
I can no longer stay with you, stay with you;
I'll hang my harp on a weeping willow tree,
And may the world go well with thee.

STEIN SONG

Then—drink to all the happy hours,
Drink to the careless days,
Drink to Maine, our Alma Mater,
The college of our hearts always
To the trees, to the sky!
To the spring in its glorious happiness,
To the youth, to the fire,
To the life that is moving and calling us!
To the Gods, to the Fates,
To the rulers of men and their destinies;
To the lips, to the eyes,
To the girls who will love us some day!
Oh, fill the steins to dear old Maine,
Shout till the rafters ring!

LET ME CALL YOU SWEETHEART

Let me call you "Sweetheart"; I'm in love
with you;
Let me hear you whisper that you love me, too
Keep the lovelight glowing in your eyes so true,
Let me call you "Sweetheart"; I'm in love
with you.



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Programme 26

SATURDAY, MAY 25, 1946


PROGRAMME


FRENCH MILITARY MARCH	<i>Saint-Saëns</i>
ROUMANIAN RHAPSODY	<i>Enesco</i>
VARIATIONS SYMPHONIQUES	<i>Franck</i>
<i>Piano Soloist: Julian De Gray</i>	

SLAVONIC DANCE in C major	<i>Dvorák</i>
OVERTURE to "Martha"	<i>Flotow</i>
CLAIR DE LUNE	<i>Debussy</i>
BALLET MUSIC (To Be Decided By Request)	
POLONAISE in A-flat	<i>Chopin</i>
SELECTION from "Carousel"	<i>Rodgers</i>
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BOSTON'S MUSICAL PICNIC

By ARTHUR FIEDLER

Quoted from "HOLIDAY", April 1946

EVERY YEAR in April, New England's long-haired music house, Symphony Hall, has a haircut. The sedate decor is enlivened. The dark leather seats are ripped out to make way for hundreds of freshly painted apple-green tables and thousands of gold chairs. Soon after that, as he has for more than fifty years, Mr. M. D. Winegar moves in with refreshments. For conservative, formal Symphony Hall, vacation is under way. It's time for a musical picnic—the season of the Boston "Pops."

On April 30th youngsters from high schools and colleges, business and professional people and folks from every walk of life will throng into a rejuvenated Symphony Hall. They talk and laugh, eat heartily and, according to Mr. Winegar, the older ones consume more wine than all of Boston's hotels combined will sell that day. But the refreshment bill of fare is really incidental to the music. As a rule, the crowds become silent as the first notes sound.

As conductor of the Boston Pops I say candidly that the Pops season is fun not only for the customers but for all the men of the orchestra, myself included. The boys get a kick out of shedding their dignity to play Pistol Packin' Mama or Tico Tico along with Tchaikovsky, Bizet and Morton Gould. It's quite an art—and definitely a holiday. The men enjoy it, and they're spurred on by the obvious pleasure of the listening crowds.

The Pops season is a challenge to me—and an opportunity to arrange a musical menu to please as wide a variety of tastes as possible. In this business a Gallup poll is not necessary to measure consumer reaction; applause is an immediate and positive meter.

We revive an obscure toccata by Frescobaldi, born in 1583; it's encored. The same thing happens when we play David Rose's Holiday for Strings; even a full-length piano concerto like Tchaikovsky's is wildly applauded. So we know that our audiences, which pack the hall seven nights a week, do not attend merely to beat time to a novelty fox trot.

The Pops originated under another name in 1885. On the night of July 11th a fashionable crowd of ladies in bustles with escorts in Victorian zoot suits arrived at the old Boston Music Hall to hear a type of concert never before attempted in prim New England. The "Promenade Concerts"—named after their famous London counterpart—promised not only light classical music but plenty of refreshments mixed with chatter. Mr. Adolf Neuendorf conducted the four-year-old Boston Sym-

phony Orchestra with some trepidation. Neither he nor his musicians had ever played to an audience seated at tables, buzzing with conversation and busy eating and drinking, instead of remaining in rapt silence. He selected such sparkling froth as Rossini's William Tell Overture and Strauss' Pizzicato Polka. People continued to eat and talk. In fact the sound of conversation never descended quite to the level of a dull roar. But at the conclusion of the program the applause was tumultuous. Amazed, Conductor Neuendorf was obliged to continue the "Proms" until October, when the Boston Symphony's winter season was scheduled to open.

When I took over as conductor in 1930—forty-five years later—everything was pretty much the same. The men of the Boston Symphony, 97 strong, doubled as Pops players. They still do today. Their new conductor in 1930 was no stranger to them. I had been with the orchestra fifteen years—in fact I was known as "the Floating Kidney," because no one knew whether I'd turn up playing viola, violin, celesta, piano or organ. After I became Pops papa I was obliged to give up playing with the orchestra, as well as accepting other conductorial engagements. Planning our programs for the Pops season, May and June, is a full-time job.

The name "Pops" did not derive, as some people fondly believe, from the sound of champagne corks popping during the concerts. It was adopted in 1900 because Max Zach, maestro at the time, felt that Pops, springing from Popular Concerts, was a more indicative and informal name.

Informality is the keynote of the Pops. The horseplay starts when we first begin rehearsals in April. Seven concerts a week is a heavy schedule, but we accomplish more in a spirit of fun and relaxation. One scorching June morning we were rehearsing music of a pastoral nature. Nobody felt the mood I sought, so I finally said, "Relax, men. We're in the country beside a cool tinkling stream. Everything is peaceful, the woods smell green and lush. Near-by is slumbering a little village. . . ." Then, believing I had established the right mood, I raised my baton. Out of the orchestra issued a barnyard cacophony—pigs grunting and squealing, cows mooing, roosters crowing and dogs barking. We all laughed. And we finished up the rehearsal in great style. The boys kid each other too. One day we were running through a Bottesini piece which features rival solos for violin and bass viol. The moment arrived. The bull fiddler and his antagonist, the violinist, braced themselves to com-

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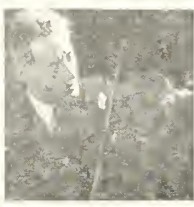
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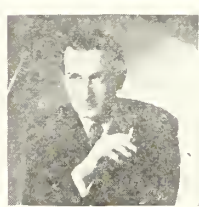
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*SAN FRANCISCO SYMPHONY — Pierre Monteux, Cond.

pete. Suddenly two men posing as seconds rushed in with gong, water buckets and towels—all set for the big "fight"!

Still, the men of the Pops Orchestra play superlatively, even when they have had time only to read through, without rehearsing, our selections. The proof is in the listening: We have friends in the audience who come back year after year. Years ago I noticed a delightful old gentleman sitting within easy access of the cigar counter. I learned that he was Mr. William Kittredge, retired businessman. He hasn't missed an opening night since that pioneer concert in 1885.

Another of our favorites is John F. Fitzgerald, ex-mayor of Boston. Several times a season we have Old Timers' Night, when everyone participates in a real old-fashioned songfest. That's when you hear the warm tenor of the former mayor. At 83, he still loves to harmonize to Daisy or Sidewalks of New York or Take Me Out to the Ball Game. The audience appears dressed in clothes of the Gay '90s, helping to accent the barbershop atmosphere. I arrive at Symphony Hall via horse and carriage, while more enterprising souls ride bikes or motorcycles in their outlandish costumes. Our old-timers' songs have become so popular we have made Victor records of most of them.

Older people have no monopoly on the Pops, for the young always attend in throngs. They love to hear all the hits from popular productions of stage and screen. Near-by schools and colleges frequently take over the Pops for an evening benefit, complete with glee clubs and choirs. Music students are sometimes permitted to wield the baton. Last year on Army Night the promising Thor Johnson took over, and on Navy Night Walter Hendl was maestro pro tem. And I always welcome my good friend Morton Gould, who is in a class by himself.

I like young people to be interested in music. We have presented young piano soloists such as Bernhard Weiser and Leo Litwin, who was such a hit last season when he played Addinsell's Warsaw Concerto. Budding composers are encouraged to bring me their scores. About 50 of the 300-odd selections played in a season are new titles. Carlton Beyer used to be an usher at the Pops. One day he submitted a sprightly piece he had written called Bugler's Holiday. It was programmed soon after that, and Carlton was appointed a librarian for the orchestra. It was he who arranged our side-splitting version of Deep in the Heart of Texas, one of our best encores.

BERKSHIRE FESTIVAL—1946

TANGLEWOOD, LENOX, MASS.

Boston Symphony Orchestra

Serge Koussevitzky, Conductor

Programmes

SERIES A

THURSDAY EVENING JULY 25:

Beethoven — Symphony No. 3 in E-flat major, "Eroica"
Sibelius — Symphony No. 2 in D major

SATURDAY EVENING JULY 27:

Beethoven — Symphony No. 6, "Pastoral"
Rachmaninoff — Piano Concerto No. 2 in C minor
Moussorgsky — Prelude to "Khovanstchina"
Wagner — Prelude to "Die Meistersinger von Nürnberg"
Soloist — EUGENE LIST

SUNDAY AFTERNOON JULY 28:

Mendelssohn — Symphony No. 4 in A major, "Italian"
Copland — Suite from "Appalachian Spring"
Shostakovitch — Symphony No. 5

SERIES B

BRAHMS

THURSDAY EVENING AUGUST 1:

Tragic Overture,
Piano Concerto No. 1, in D minor
Symphony No. 4, in E minor
Soloist — CLAUDIO ARRAU

SATURDAY EVENING AUGUST 3:

Symphony No. 3 in F major
Rhapsody for Contralto, Male Chorus, and Orchestra
Symphony No. 2 in D major
Soloist — CAROL BRICE

SUNDAY AFTERNOON AUGUST 4:

Variations on a Theme by Haydn
Concerto in A minor for Violin and Violoncello
Symphony No. 1, in C minor
Soloists — ERICA MORINI and
GREGOR PIATIGORSKY

SERIES C

THURSDAY EVENING AUGUST 8:

Prokofieff — Symphony No. 5
Schumann — Violoncello Concerto in A minor
Wagner — Prelude to "Lohengrin"
Strauss — "Till Eulenspiegel's Merry Pranks, Rondo"
Soloist — GREGOR PIATIGORSKY

SATURDAY EVENING AUGUST 10:

Schuman — American Festival Overture
Martini — Concerto for Violin
Tchaikovsky — Symphony No. 5, in E minor
Soloist — MISCHA ELMAN

SUNDAY AFTERNOON AUGUST 11:

Thompson — "The Testament of Freedom," for Men's
Voices with Orchestra
Beethoven — Symphony No. 9 in D minor
FESTIVAL CHORUS —
Soloists to be announced

Series tickets on sale at the Subscription Office.

Programmes on application for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21. A chamber series on Tuesday evenings, July 2, 9, 16, 23, is to be given in cooperation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "Peter Grimes," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, inquire at the new subscription office, Symphony Hall.

Programme 27

SUNDAY, MAY 26, 1946

PROGRAMME

BOSTON COMMANDERY March Carter
*OVERTURE to "Der Freischutz" Weber
VALE TRISTE Sibelius
RIDE OF THE VALKYRIES Wagner

PRELUDE to "Die Meistersinger von Nurnberg" Wagner
PRELUDE for Violoncello and String Orchestra Moor
VARIATIONS ON A ROCOCO THEME for Violoncello and
Orchestra, Op. 33 Tchaikovsky
Soloist: Zara Nelsova

SELECTION from "Carousel" Rodgers
*YANKEE DOODLE WENT TO TOWN Gould
*STRIKE UP THE BAND Gershwin
* Pops Recording BALDWIN PIANO

Among those present: The Aleppo Temple

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We really go to town on Pops encores. Anything goes—from Wagner's Prelude to Act III of Lohengrin to The Slaying of the Mosquito, a perennial favorite. A sign-boy holds up big placards announcing each selection. This presents a problem on Saturday nights when the concert goes on the ABC network. The control booth is located in the stage right wings—two stories up. The poor announcer risks his neck leaning out a little window to read the sign. Then he signals me to begin.

That signal is transmitted by wire to a podium unique in the history of music. This conductor's platform is always hidden behind gladioli or other spring flowers. But the picturesque front hides a stand equipped with everything but hot and cold running water. There is the rack which actually holds the scores. Then there is a little red light, the signal from the control room. Most extraordinary is the private air-cooling system. Conducting is hot work, especially in tails. So an electric fan is concealed in the stand. At the touch of a foot pedal, the fan sends up a cooling breeze. Even in a white dinner jacket, later in the season, the air conditioner is indispensable. When it's really hot the men play in shirtsleeves. If all had fans, each selection would be played against a loud, humming fan obbligato.

I have said that as a rule, even the noisiest audience becomes silent at the first notes—as a rule. One night we were playing Ravel's La Valse, and we were on the air. The piece opens low in the basses and drums, with a suppressed "boom, ta boom, ta boom." Then a thread of melody follows, almost inaudible. I say almost inaudible, but that night no one heard it. It was a gay crowd, busy catching up on the latest talk. For more than a minute—a long time on the air—the radio audience heard nothing but muttering punctuated with giggles instead of the promised strains of La Valse. The engineers were getting frantic when at last a few ears pricked up, and a "s-s-sh-hhh" finally quieted the audience.

While our audiences pay more attention to the music nowadays, the essential principle of the Pops has remained unchanged: Good, light music played for people who eat, drink and make merry while they listen.

What better recipe is there for a warm evening's entertainment? Last season we celebrated the sixtieth anniversary of mixing these ingredients, and the customers are still clamoring for more. Everybody seems to love a musical picnic.

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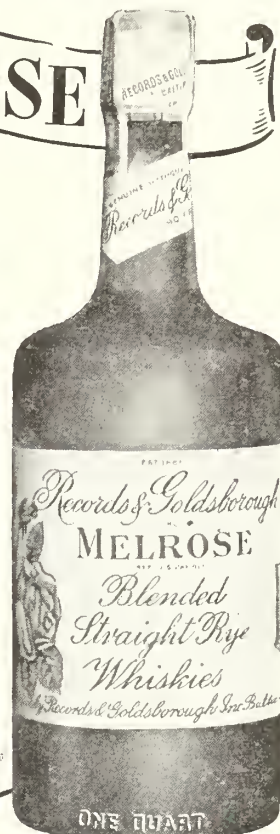
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GUARANY, IL	<i>Gomes</i>
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MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OVERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSSLAN AND LUDMILLA	<i>Glinka</i>
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AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Mascagni</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYSCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA — Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
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MARCHES

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MARCH OF THE LITTLE LEAD SOLDIERS	<i>Pierné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
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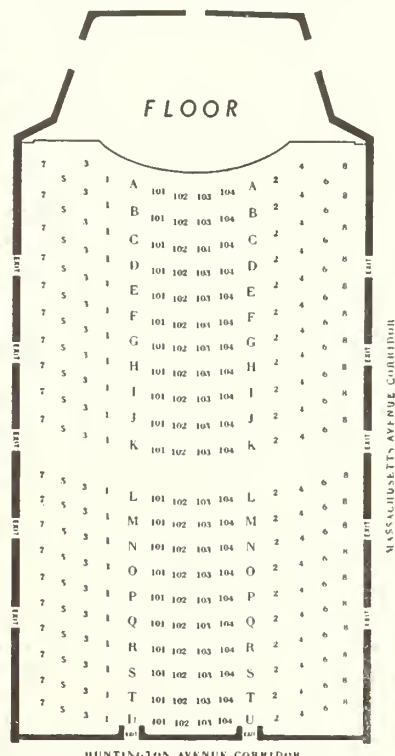
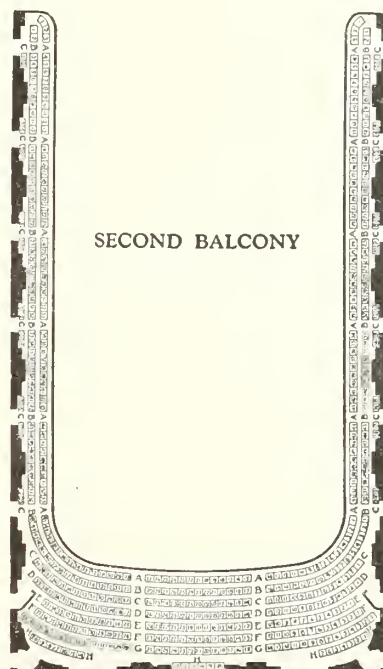
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 SONG OF INDIA (from "Sadko")
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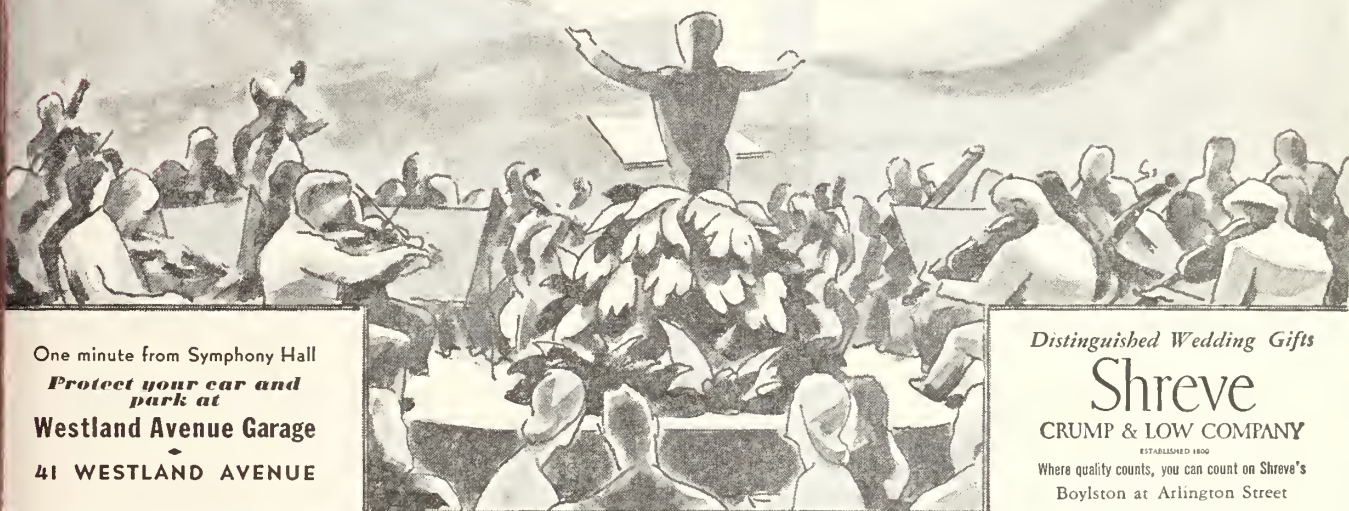
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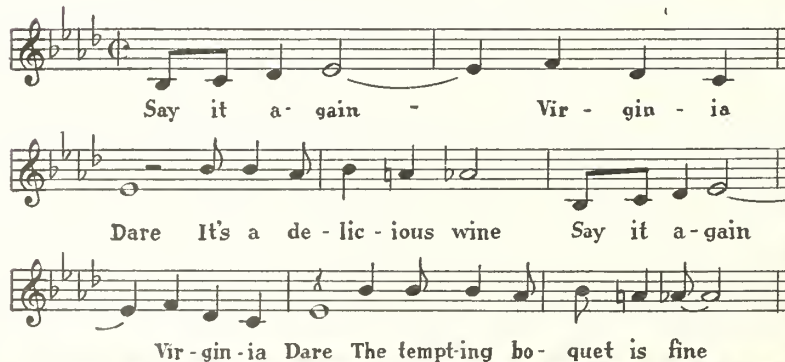
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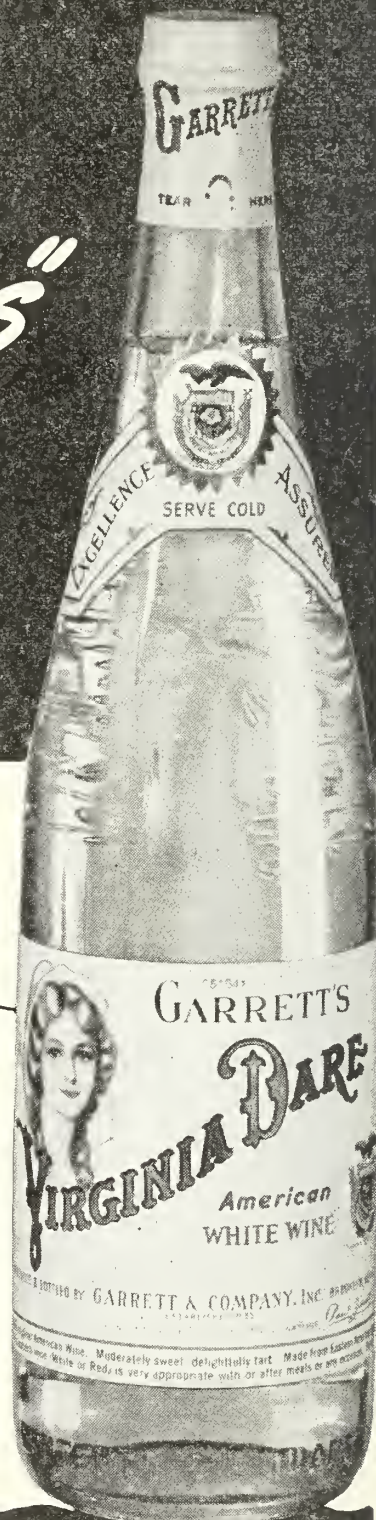


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Programme 26

Number 5

SATURDAY, MAY 25, 1946

PROGRAMME

FRENCH MILITARY MARCH	<i>Saint-Saëns</i>
ROUMANIAN RHAPSODY	<i>Enesco</i>
VARIATIONS SYMPHONIQUES	<i>Franck</i>

Piano Soloist: JULIAN De GRAY

SLAVONIC DANCE in C major	<i>Dvorák</i>
OVERTURE to "Martha"	<i>Flotow</i>
CLAIR DE LUNE	<i>Debussy</i>
BALLET SUITE, "Nutteracker"	<i>Tchaikovsky</i>
Miniature March—"Waltz of the Flowers"	
POLONAISE in A-flat	<i>Chopin</i>
SELECTION from "Carousel"	<i>Rodgers</i>

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Programme 27

SUNDAY, MAY 26, 1946

PROGRAMME

BOSTON COMMANDERY March	Carter
*OVERTURE to "Der Freischutz"	. . . . .	Weber
VALE TRISTE	. . . . .	Sibelius
RIDE OF THE VALKYRIES	. . . . .	Wagner
PRELUDE to "Die Meistersinger von Nurnberg"	. . . . .	Wagner
PRELUDE for Violoncello and String Orchestra	. . . . .	Moor
VARIATIONS ON A ROCOCO THEME for Violoncello and Orchestra, Op. 33	. . . . .	Tchaikovsky
Soloist: ZARA NELSOVA		
SELECTION from "Carousel"	. . . . .	Rodgers
*YANKEE DOODLE WENT TO TOWN	. . . . .	Gould
*STRIKE UP THE BAND	. . . . .	Gershwin
* Pops Recording		BALDWIN PIANO

Among those present: The Aleppo Temple

MONDAY, MAY 27, 1946
BOSTON UNIVERSITY NIGHT
(ENTIRE HOUSE TAKEN)

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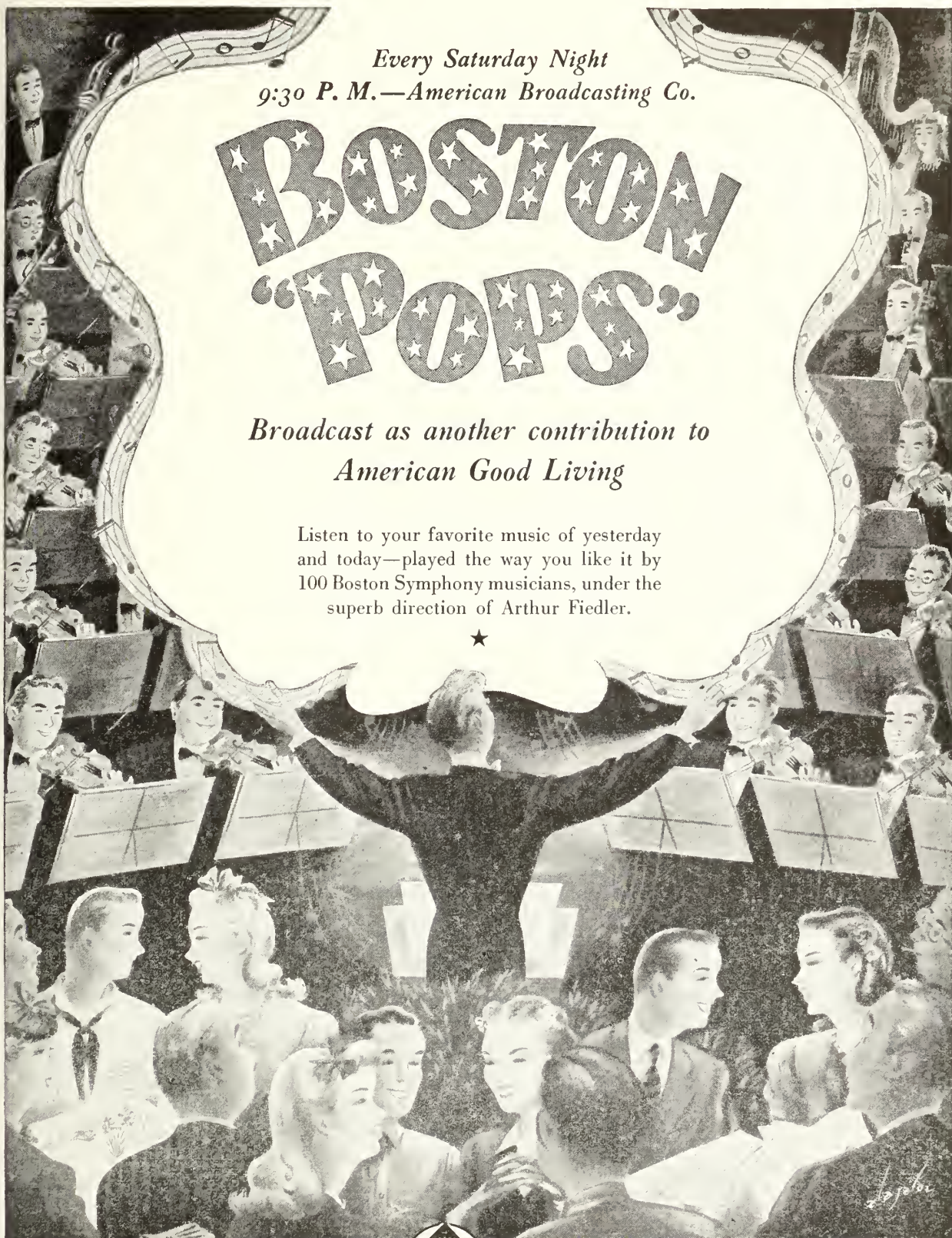
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Programme 29

TUESDAY, MAY 28, 1946

PROGRAMME

*POLONAISE from "Eugene Onegin"	Tchaikovsky
NUTCRACKER Ballet, Second Suite	Tchaikovsky
Chocolate, Pas de deux—Variation, Tarantella—Valse Finale	
CLAIR DE LUNE	Debussy
*LARGO from "Xerxes"	Handel
(Solo Violin: Julius Theodorowicz)	
TWO EXCERPTS from "Les Sylphides"	Chopin
*WARSAW CONCERTO	Addinsell
Piano Soloist: LEO LITWIN	
OVERTURE to "Tannhauser"	Wagner
SONG OF NORWAY Selection	Grieg-Bourdon
SMOKE GETS IN YOUR EYES	Kern
AMERICAN PATROL	Meacham
* Pops Recording	BALDWIN PIANO

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POP-OVERS

"TANNHAUSER"—WAGNER (1813-1883)

The plot: The thirteenth century knightly poet-musician or Minnesinger, Tannhauser, beloved of the pure-hearted Elizabeth, has been ensnared by Venus herself. After a year of enchantment, the knight experiences a surfeit of the spell, and returns to the Wartburg Castle, where he has previously been attached to the court of the Landgrave of Thuringia, uncle of Elizabeth.

ENTRANCE OF THE GUESTS

The Landgrave calls his minstrel knights together in the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion of one of the most imposing processions ever composed.

Wolfram sings restrainedly to indicate his devotion to Elizabeth. Tannhauser bursts out with such a passionate rhapsody on love that he scandalizes his listeners — knights and ladies alike — and one of the Minnesingers unsheathes his sword to punish him for insulting the good name of womankind. The ladies in consternation leave the hall — except for Elizabeth. Lords and minstrel-knights advance toward Tannhauser with drawn swords. But Elizabeth rushes between them and pleads that Tannhauser be given a chance to redeem himself. The offender kneels and prays Heaven for forgiveness. He is commanded by the Landgrave to join a pilgrimage which is about to leave for Rome.

During his absence, Elizabeth prays for his redemption. Tannhauser returns from Rome without the Pope's absolution. Disconsolate, he is about to return to Venus, when he encounters Elizabeth's funeral procession. Contritely he kneels at her bier, prays, and dies. A procession of pilgrims comes by, bearing a pilgrim staff upon which green leaves have suddenly appeared. By this miracle it is understood that Tannhauser has received Heavenly forgiveness.

OVERTURE TO "THE BARBER OF SEVILLE"

Rossini borrowed an overture for "The Barber" (his sixteenth opera) from among his previous operas. This is attested by the earlier editions of the instrumental parts used at the Pops. The title on them reads, "Overture to Elizabeth, Queen of England" — his fourteenth opera. But it already had served for his eleventh, "Aureliano in Palmira," and his second, "L'Equivooco Stravagante." Such thrift — the exact reverse of Beethoven's tirelessness in supplying his one opera, "Fidelio," with four overtures!

VIOLIN CONCERTO — MENDELSSOHN.

The perfection of grace in melody, delicacy of orchestration, this concerto inspired in an English admirer the remark that Beethoven had written the Adam of violin concertos, and Mendelssohn the Eve.

"LES SYLPHIDES"—BALLET

This romantic ballet is one of the greatest ever created by Michel Fokine. It has no plot. Its design is to evoke a mood through the fusion of music and movement.

The music is, of course, orchestrated from piano pieces by Chopin.

"Les Sylphides" was first presented at a charity performance in St. Petersburg in 1908 under the title "Chopiniana." It was later included in the repertoire of the Maryinsky Theatre. It assumed its present title when the Diaghilev Ballet presented it during its first Paris season at the Theatre du Chatelet.

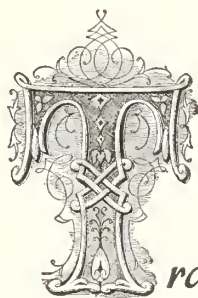
OVERTURE TO "TANNHAUSER"

After prefacing "Tannhauser" (1845) with an overture, as he had done with "Rienzi" (1842), and "The Flying Dutchman" (1843), Wagner evolved his more individual "prelude" as the opening music for "Lohengrin" (1850), and "Tristan and Isolde" (1865). With "The Mastersingers" (1868), he returned to the overture, but thereafter abandoned it for the prelude in his remaining five stage works. (The dates are those of first performances.)

(Continued on page 9)

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part of it in your new and
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Programme 30

WEDNESDAY, MAY 29, 1946

PROGRAMME

SLAVONIC DANCE in G minor Dvorak
DANZA PIEMONTESE No. 1 Sinigaglia
WALTZ No. 11; Mazurka No. 44; Mazurka No. 23 Chopin
PRELUDE to "Die Meistersinger von Nurnberg" Wagner

SUITE FROM THE BALLET, "Raymonda" Glazounov
Variation: Raymonda taunts Abdourahman—Dance of the Slave Boys—Dance
of the Saracens—Love's Triumph and Wedding Feast

RHAPSODY ON A THEME OF PAGANINI for Piano and Orchestra . Rachmaninoff
Soloist: BERNHARD WEISER

SELECTION from "Carousel" Rodgers
*INTERMEZZO from "Goyescas" Granados
*ENTRANCE OF THE GUESTS INTO THE WARTBURG" from
"Tannhauser" Wagner

* Pops Recording

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POP-OVERS

In the overture to "Tannhauser" we hear a compact summing-up of Tannhauser's struggle between sacred and profane love. First is heard the chorus of the pilgrims whom he accompanied to Rome, then music symbolic of Venus and her court, followed by a return of the Pilgrims' Chorus.

"RAYMONDA"—GLAZOUNOV (1865-1936)

The plot: Raymonda is betrothed to the Knight, Jean de Brienne. In Jean's absence on a Crusade, Raymonda is the object of ardent attentions by a Saracen knight, Abderam. He orders members of his retinue to dance for her, and when they have worked themselves and the onlookers into a state of frenzy, Abderam seizes the opportunity to have his slaves kidnap Raymonda. But Jean de Brienne returns from the war just in time to rescue her, and slay Abderam in single combat. The third and final act is devoted to wedding festivities. Since the bridegroom has returned in company with King Andrew II. of Hungary, the composer opens the celebration with a Hungarian divertissement which works up into depiction of a tournament.

NICCOLO PAGANINI (1782-1840)

More than a century after his death, the name of Paganini still maintains its position as that of the greatest of all violinists in sheerly technical prowess. His wizardry inspired Liszt to seek—and attain—equivalent mastery at the piano keyboard. It therefore seems pianistically fitting for a theme of one of Paganini's displayful violin compositions to be used by such a master of the piano as Rachmaninoff as the basis for brilliant keyboard variations.

"GOYESCAS" — GRANADOS

From the art of Spain's great painter and etcher, Goya, the composer drew inspiration for a series of piano tone-pictures. In turn, these yielded him material for an opera—a love tragedy.

World War I having caused cancellation of its presentation in Paris, its first performance took place in New York, at the Metropolitan Opera, where it had four repetitions.

INTERMEZZO — "GOYESCAS"

This gem of purest ray resulted from the composer's discovery that the time necessary for a change of scenery created an awkward wait. He quickly wrote the Intermezzo to maintain his hold upon the audience.

"PEER GYNT" SUITE No. 2

At the request of Norway's greatest dramatist, Henrik Ibsen, incidental music was written by Grieg for the staging of his fantastic poetic drama, "Peer Gynt" (1867). This was composed for two pianos, and so performed in the theatre. Grieg then orchestrated this version, and thus created a masterpiece, divided for concert purposes into two suites.

Story of the play. Peer is the self-centered, impudent, braggart, rascally son of the widow Aase, who never fails but momentarily to love and forgive him. He elopes with Ingrid, another man's bride, on their wedding night. Next day he abandons her and disappears, leaving his mother to pay the law's demand of forfeiture of her property except for the barest essentials.

Encountering a mysterious Woman in Green, who turns out to be the daughter of the King of the Trolls, Peer in his thirst for personal aggrandizement nearly allows himself to be transformed into a troll, complete with tail, so as to inherit the Kingdom of Trolls. Just in time, goaded by the repulsiveness of the bride offered him, he revolts, is set upon by a tormenting horde of trolls and escapes.

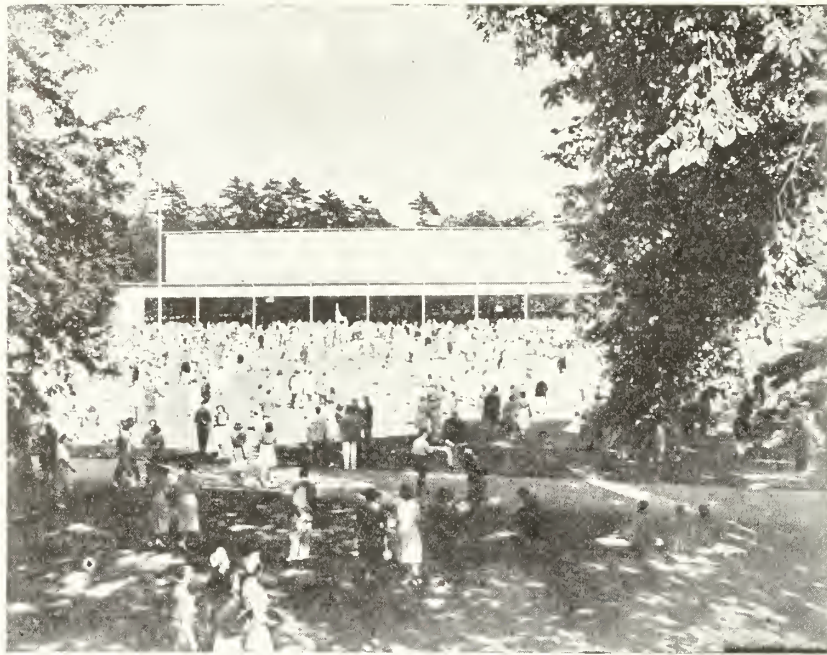
He returns to Aase as she is on her deathbed, and showing real filial devotion, smoothes her way into the next world—merely lying to her to make her happy, by assuring her in her delirium that he is driving her by sleigh to a splendid feast in Soria-Moria Castle, west of the moon and east of the sun.



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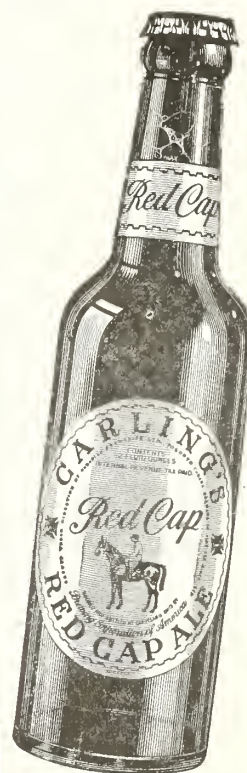
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POP-OVERS

Peer next turns up in Africa, selling natives to slave traders, getting rich, ending outsmarted.

In the desert, he steals some robbers' accumulations, with which he is enabled to pass himself off as rating the titles of Prophet and Master. An Arab chieftain entertains him with feasting and the singing and dancing of a troupe of girls. He elopes with the Bedouin beauty, Anitra. She flatters him, then robs him and flees with his magnificent stolen steed.

At last, aged, beggared, broken, Peer goes home. Solveig, the girl who fell in love with him years ago for his boldness and imagination, receives him tenderly. Peer dies in her arms.

PIANO CONCERTO IN A-MINOR — SCHUMANN. Originally the composer thought only of writing a piano solo for his virtuoso bride of a year, the former Clara Wieck. A Fantasia in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the Fantasia, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

THE TESTAMENT OF FREEDOM — THOMPSON (b. New York, 1899).

The text, astonishingly timely in significance, was selected from writings of Thomas Jefferson. First are heard these words, written in 1774:

"The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them."

LEONARD BERNSTEIN.

Still in his twenties, this product of the Boston Latin School, Harvard, Curtis Institute and the Berkshire Music Center, has become in the past three years a phenomenon of American musical life. As a composer, he won acclaim within a short period for his "Jeremiah" Symphony, his ballet, "Fancy Free," and his musical comedy, "On the Town." At the same time, he distinguished himself as conductor with the New York Philharmonic, of which he was for a season assistant conductor, and in guest appearances with the Pittsburgh and Boston orchestras. In the season past he has conducted various orchestras, and become the director of the New York City Symphony.

At the Prague Spring Music Festival, starting May 11, in observance of the semi-centennial of the Czech Philharmonic Orchestra, Bernstein appeared both as conductor and composer, making the trip by plane.

On May 15 and 16 he directed the orchestra in music by Americans — Schuman, Harris, Gershwin, Barber, Copland, and himself. He will return to become a member of the Berkshire Music Center faculty.

DEEP IN THE HEART OF TEXAS.

The arranger, Carlton Saint Croix Beyer, was born in Boston in 1914, was educated in the public schools there, the New England Conservatory of Music, and the American Institute of Normal Methods, Auburndale, Mass. He has made appearances as a trumpet soloist.

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Programme 31

THURSDAY, MAY 30, 1946

PAUL CHERKASSKY Conducting

PROGRAMME

*INTRODUCTION TO ACT III, "Lohengrin" Wagner
MAY NIGHT Overture Rimsky-Korsakov
CLAIR DE LUNE Debussy
POLONAISE in A-flat Chopin

PEER GYNT Second Suite Grieg
The Abduction of the Bride (Ingrid's Lament)—Arabian Dance—
Solvejg's Song

BERCEUSE Jarnefelt
FINLANDIA, Symphonic Poem Sibelius

JINGLES ALL THE WAY Cable
*JEALOUSY, Gypsy Tango Gade

*SALUTE TO OUR FIGHTING FORCES Arranged by Bodge
Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors Aweigh—
When the Caissons Go Rolling Along—God Bless America

* Pops Recording

BALDWIN PIANO

*Among those present: Boston Simmons Club; Simmons College
(American Association of University Women)*

33

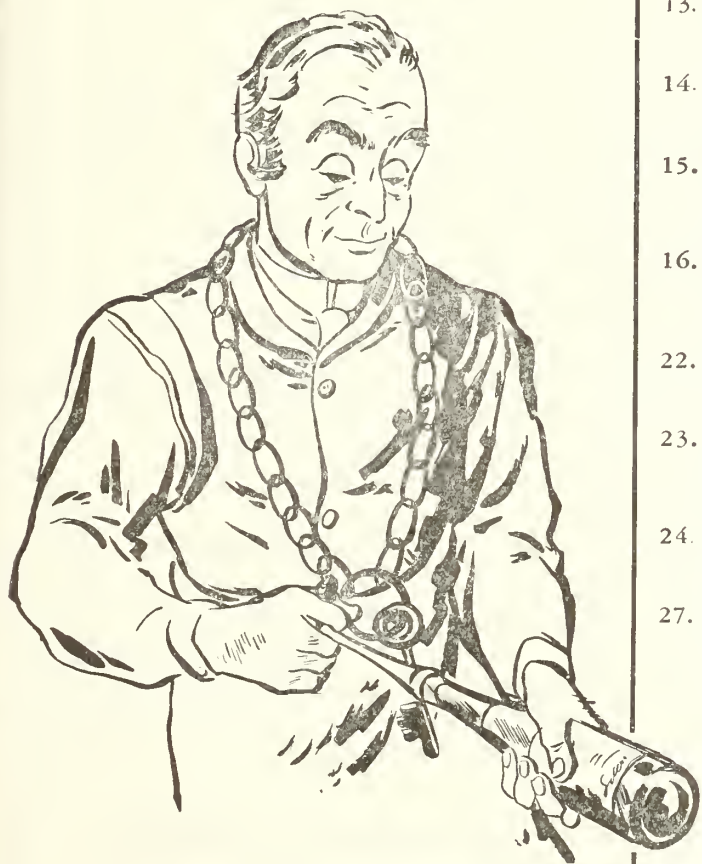
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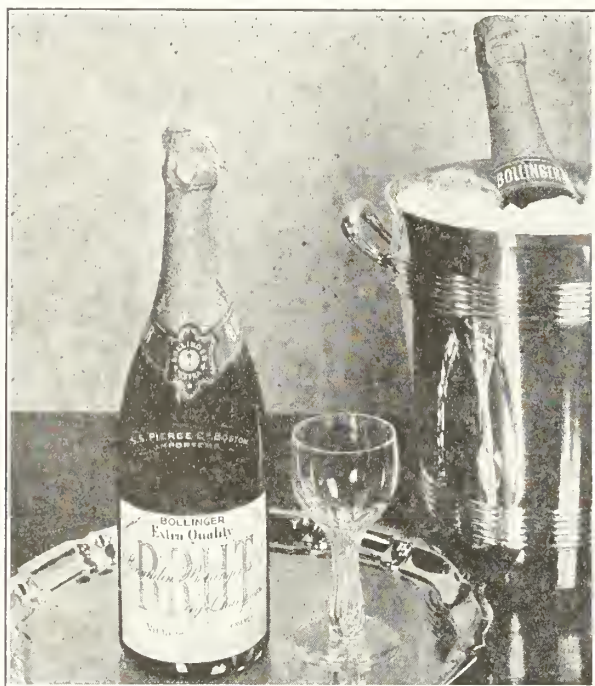
SEE WINE LIST ON PAGE 15

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Light, refreshing — with a slight fruity taste.
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Well balanced full — rich — dry.
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A unique wine of the Livermore Valley. Pink in color — light of body — the ideal Summer Wine.
16. *Napa Folle Blanche*
Light, fresh and delicate — made from the Folle Blanche grapes grown in the Napa Valley.
22. *Napa Red Burgundy*
A moderately dry red wine.
23. *Napa Cabernet 1939*
Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
24. *Napa Zinfandel 1937*
Made from the Zinfandel grape — a tasty but not heavy red.
27. *California Red Chianti*
Light, Tawny and moderately dry wine
48. *Extra Dry Cocktail Sherry*
A favorite Extra Dry Sherry. Clean on the palate.
57. *Dinner Port (Tawny)*
A relatively dry Tawny Port of considerable quality.
58. *Mission Cream Sherry*
A rich, semi-sweet cream sherry made in California from the Mission Grape.
59. *Cucamonga Muscatel*
Pleasantly sweet, rich and tasty.
61. *Superior Port*
A tawny rich wine excellent after dinner.
62. *Superior Pale Dry Sherry*
Dry — nutty — fine bouquet.
63. *Superior Muscatel*
Pleasantly aromatic — rich bouquet.

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BOSTON UNIVERSITY HYMN

DANIEL L. MARSH

JOHN P. MARSHALL

¹
O glorious thy name and fame,
Resplendent from thy youth!
O radiant the holy flame
That lights thy lamp of Truth!
O Boston University,
O Alma Mater dear,
We'll cherish, love and honor thee,
And thy great name revere.

²
O wonderful thy Charter's aim —
High Learning's perfect flower
And Virtue's fruit, Let these proclaim
Thy nurture and thy power.
O Boston University,
O Alma Mater true,
We'll strive to make the Future
free,
And thus thy goal pursue.

³
O beautiful thy colors' gleam,
The scarlet and the white,
When Love and Life mean all they
seem,
Courageous for the Right!
O Boston University,
O Alma Mater brave,
We'll boldly stand for purity
Where'er thy banners wave.

⁴
O Vision Splendid! Thine the art
To make all visions real;
The call to serve with all the heart
Is blazoned on thy seal.
O Boston University,
O Alma Mater fine,
We'll live to give reality
To thine ideals divine.

CLARISSIMA

RALPH W. TAYLOR

BRENTON C. PATTERSON

¹
Heart of old Trimountain town,
Thru the ages extend thy renown!
Past and present join in song,
Thy praises to prolong,
Afar shines thy clear beacon light
Ever guiding to truth and to right,
Dear Boston University,
Be thy fair dominion long.

²
Laud we thy Puritan birth;
And do tribute to thy sterling worth.
True to thee thy every son,
By bonds of love made one!
Our laurels we bring to thy shrine,
All our life's full attainment is thine.
Old Boston, we will turn to thee,
Wherever our course may run.

Chorus
Join we all in loving praise,
Sing her triumph clear;
Honor the name of enduring fame
With rev'rent lays.
Sound afar her glory true,
Hail with cheer on cheer!
Clarissima mater alma! Old B. U.

HAIL, BOSTON UNIVERSITY

DANIEL L. MARSH

MRS. M. H. GULESIAN

¹
All hail to thee, beloved school,
Old Boston's soul revealing
In love of country's highest rule,
In poetry's finest feeling,
Valor of Massachusetts Bay
Lives in thy spirit here today.
With such a heart, thou shalt prevail,
Hail, Alma Mater, hail, all hail!

All hail to thee, mentor of youth,
Our guide to wisdom's fountain,
Still lives in thy brave quest of truth,
Adventurous Old Trimountain;
And Beacon Hill's far famous light
Burns in thy torch of learning bright,
A light that shines o'er hill and dale,
Hail, Alma Mater, hail, all hail!

Chorus
Hail, worthy school of Boston town,
Fair Boston University.
Hail, stalwart school and world renown,
Strong Boston University.
Founders decreed thy purpose to be
Learning and virtue and piety.
Still true to them, thou wilt not fail:
Hail, Alma Mater, hail, all hail!

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Liverwurst	.20
Swiss Cheese	.25
Ham	.25
Whole Wheat and Cream Cheese	.20
Swiss Cheese, sliced, with Crackers	.25
Camembert, with Crackers	.25

CAKES AND APPETIZERS

Pretzels	.10
Cheese Wafers	.10
Layer Cake	.10
Assorted Cookies	.10
Fruit Tarts	.15

Wine List on page 15

POP

ICE CREAM

Vanilla	.25
Chocolate	.25
Coffee	.25
Special of the Day	.25
Cherry Sundae	.25
Pineapple Sundae	.25
Strawberry Sundae	.25

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Poland Spring Pale Dry 12 oz. . .	.25
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Wine List on page 15

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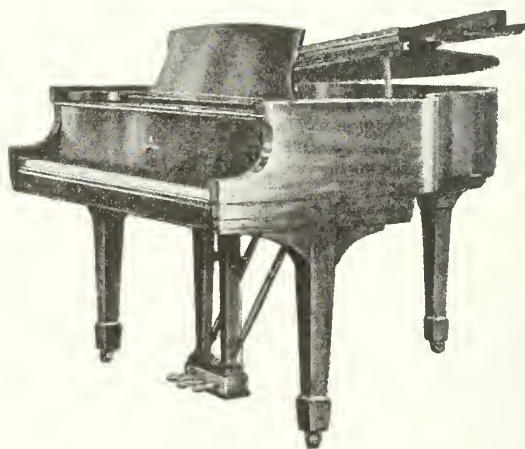
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FRIDAY, MAY 31, 1946

Programme 32

ROXBURY LATIN SCHOOL NIGHT

PROGRAMME

*POMP AND CIRCUMSTANCE, March	Elgar
*OVERTURE to "Mignon"	Thomas
WALTZ No. 9 and Waltz No. 7	Chopin
DANCE OF THE BUFFOONS from "The Snow Maiden"	Rimsky-Korsakov

THE POWER OF INDUSTRY—A Modern Fantasia *Henry Lasker*

I. Three O'Clock Shift

Factory Whistles—Machines—Production

II. Gyrostatics—a la Dixieland

III. Mechanism—The Dance of the Automats

(The Composer at the Piano)

FIRST MOVEMENT from Concerto in A minor for Piano and

Orchestra *Schumann*

Soloist: GIUSEPPE De LELLIS

SELECTION from "Carousel"

Rodgers

FUGATO ON A WELL KNOWN THEME *McBride*

*THE STARS AND STRIPES FOREVER, March *Sousa*

* Pops Recording

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[19]

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Programme 33

Tanglewood, Lenox, Mass.

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SERGE KOUSSEVITZKY,
Director

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SATURDAY, JUNE 1, 1946

M. I. T. NIGHT
PROGRAMME

*OVERTURE to "Russlan and Ludmilla" Glinka
GRANDE VALSE BRILLANTE Chopin
POLONAISE in A-flat Chopin
THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY GLEE CLUB

Henry Jackson Warren, Conductor

James Angell and Arthur Beckington, Accompanists

Excerpt from "The Testament of Freedom" Thompson
Vere Languores Nostros Lotti
DIVINE PRAISE (Kol Slaven) Bortniansky
TWO CHORUSES from "Oklahoma!" Hammerstein-Rodgers

Oh, What a Beautiful Mornin'

The Surrey with the Fringe on Top

STEIN SONG

*"WASHINGTON POST," March Sousa
GRAND ADAGIO from "Raymonda" Glazounov
*PIANO CONCERTO No. 1, in G minor, Op. 25 Mendelssohn
I. Molto allegro con fuoco
II. Andante
III. Presto
IV. Molto allegro e vivace

Soloist: JESÚS MARÍA SANROMA

FUGATO ON A WELL KNOWN THEME McBride

FAVORITE OPERA EXCERPT (To Be Decided By Request)

*Pops recording

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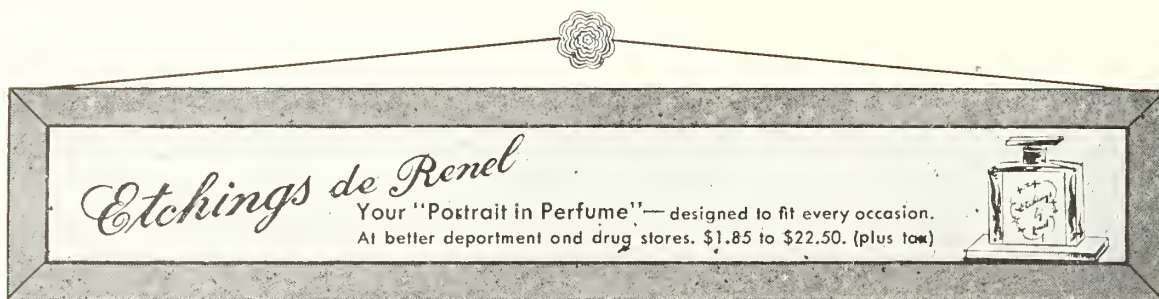
A new subscription office has been opened in Symphony Hall, opposite the box office. Subscriptions to the Symphony concerts in Boston will be in charge of Mrs. Joseph Fallon; subscriptions for the Berkshire Festival will be in charge of Miss Elizabeth Bliss. The application office for the Berkshire Music Center will be directly above, and may be reached from this office.

SCHOOLS AT THE POPS

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Colby Junior College
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New England Conservatory of Music
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Northeastern University

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Phillips Exeter
Regis College
Roxbury Latin
Rogers Hall School
Simmons College
Skidmore College
Smith College
Somerville High School
Tufts College
Wellesley College
Westbrook Jr. College
Wheaton College



Programme 34

SUNDAY, JUNE 2, 1946

PENSION FUND CONCERT

PROGRAMME

THREE MOVEMENTS from the Ballet, "Fancy Free" Bernstein
Galop—Waltz—Danzon

CONCERTO in F for Piano and Orchestra Gershwin

- I. Allegro
- II. Andante con moto
- III. Allegro agitato

Soloist: JESÚS MARÍA SANROMÁ

SELECTION from "Carousel" Rodgers

JINGLES ALL THE WAY Cable

SURPRISE NUMBER

CARLOS PINFIELD Conducting

*OLD TIMERS' NIGHT AT THE POPS Arranged by Lake

Ta-Ra-Ra Boom De-Ay—The Bowery—Sidewalks of New York—Sweet Rosie
O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the
Old Town Tonight

DEEP IN THE HEART OF TEXAS Swander-Beyer

*SONG FEST MEDLEY

"Pack Up Your Troubles"—"Smiles"—"Till We Meet Again"—"In the Shade
of the Old Apple Tree"—"My Wild Irish Rose"—"Take Me Out to the Ball
Game"—"Sweet Adeline"—"Put On Your Old Gray Bonnet"—"There is a
Tavern in the Town"—"Maine Stein Song"—"Let Me Call You Sweetheart"

*Pops recording

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Pops Paragraphs

NEW YORK TAKES A HINT

"Welcome to the 'Pop' concerts in Carnegie Hall!" writes Olin Downes (*New York Times*, May 19). "If this type of concert serves to reassure audiences that music does not bite, that it is not necessary to fold your hands in prayer when you enter a concert hall, and that a good time may be enjoyed and even applauded without betraying ignorance or irreverence, it will have materially advanced the interests of the art. . . .

"It is not surprising to the present observer that the 'Pop' concerts in Carnegie Hall have, in the first two weeks of their existence, gained the public's support. It is merely incomprehensible to him that a distinctive kind of orchestral entertainment which has long since proved its value in other cities — Boston's 'Pop' concerts being the historical model — should have been so long in receiving consideration in this community."

THE RADIO BALLOT

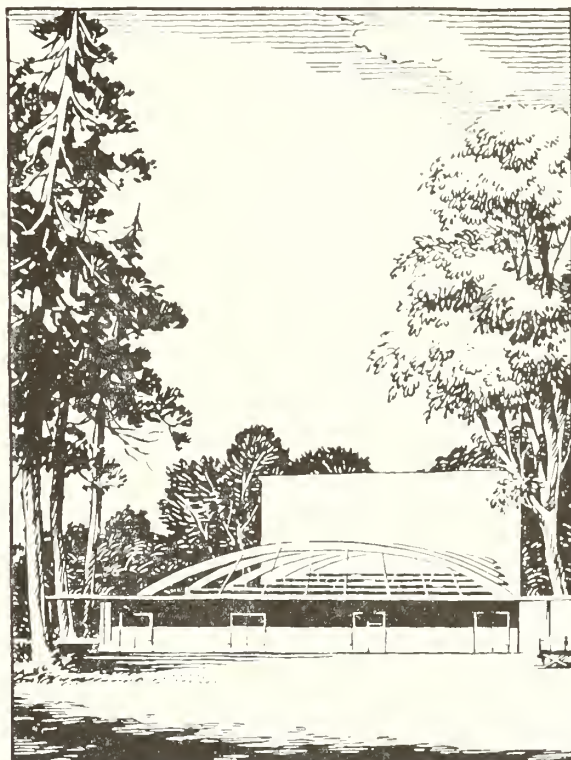
As the Pops are broadcast each Saturday night, the audience of the air is asked to vote for a favorite number to be played on the Saturday following. In this way a large mail from all over the country showed the "William Tell" Overture to be the favorite overture, and "Tales from the Vienna Woods" to be the favorite waltz (duly played on May 11 and 18). You are invited to vote for your favorite operatic excerpt for performance at the concert of next Saturday (June 1). Address Arthur Fiedler, Symphony Hall, Boston 15, Massachusetts.

THE ROVING REPORTER

Rudolph Elie Jr., returning from the Pacific and remembering the wartime Pops, visited them again the other night, and devoted his Herald column of May 21 to the peacetime Pops. "They seemed gayer," he wrote, "more informal, more fun than they had ever seemed before. They've been trending that way ever since Arthur Fiedler took over fifteen or sixteen years ago, and now they seem to have taken on just the proper note of camaraderie without familiarity, friendliness without affectation, fellow-feeling without chumminess, glamour without ostentation. People somehow seem to like people more than they used to, or perhaps it's just that they understand one another better than they used to, or maybe it's just my imagination, but the Pops do seem to bring out the best in people.

(Continued)

Second Balcony Refreshment Service — End of Left Corridor



BACH-MOZART CONCERTS AT TANGLEWOOD

Following the custom established in the last two summers at Tanglewood, DR. SERGE KOUSSEVITZKY will direct a chamber orchestra of Boston Symphony players in the Theatre-Concert Hall, presenting two programs devoted to the music of Bach and Mozart. Each program will be repeated.

FIRST PROGRAM

Saturday Evening, July 13, at 8:15
Sunday Afternoon, July 14, at 3:30

MOZART.....Symphony in B-flat, No. 33 (K. 319)
MOZART.....Adagio from the Quintet in G minor for
Strings (K. 516)
BACH.....Brandenburg Concerto No. 3 in G major, for
String Orchestra

BACH.....Brandenburg Concerto No. 5 in D major
Piano: LUKAS FOSS
Violin: RICHARD BURGIN
Flute: GEORGES LAURENT

MOZART....Serenade in B-flat for Wind Instruments (K. 361)

SECOND PROGRAM

Saturday Evening, July 20, at 8:15
Sunday Afternoon, July 21, at 3:30

BACH.....Brandenburg Concerto No. 2 in F major
Solo Violin: RICHARD BURGIN
Flute: GEORGES LAURENT
Oboe: FERNAND GILLET
Trumpet: ROGER VOISIN

MOZART.....Violin Concerto in A major, No. 5 (K. 219)
Soloist: WILLIAM KROLL

BACH.....Suite (Overture) in D major, No. 4
MOZART.....Symphony ("Jupiter") No. 41 (K. 551)



Lake view from Tanglewood lawn

Take the way they listen to the music, for instance. It's hard to say why, but somehow Pops-goers instinctively give each piece on the program the sort of hearing suited to the character of the piece. If it's a joke — and this year the biggest joke is 'Jingles All the Way,' a clever musical parody of radio's singing commercials — then everybody dies laughing. If it's an 'Oklahoma' medley, everybody hums. If it's a waltz, everybody lilt a little. If it's The Slaying of the Mosquito, everybody cheers. And if it's one of the more serious things that crops up on one of Mr. Fiedler's wide-ranging programs, or a serious young artist making his first flight before so vast an audience, everybody listens respectfully and appreciatively — yet doesn't

stuffyly shush someone who pops a champagne bottle at the wrong time."

"POPS" 1946

"Pistol Packin' Mama"
Is a relic of the past
As Fiedler and his "fiddlers"
With the "Pops" are here at last.

But up to date as always
They give a dandy show
Adding humors to "Bananas"
"Rinso White" and then "B. O."

FRED WINSLOW RUST

BOSTON UNIVERSITY SUMMER TERM

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May 28 — July 6

1946

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July 8 — August 17

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BERKSHIRE FESTIVAL—1946

TANGLEWOOD, LENOX, MASS.

Boston Symphony Orchestra

Serge Koussevitzky, Conductor

Programmes

SERIES A

THURSDAY EVENING JULY 25:

Beethoven — Symphony No. 3 in E-flat major, "Eroica"
Sibelius — Symphony No. 2 in D major

SATURDAY EVENING JULY 27:

Beethoven — Symphony No. 6, "Pastoral"
Rachmaninoff — Piano Concerto No. 2 in C minor
Moussorgsky — Prelude to "Khovanstchina"
Wagner — Prelude to "Die Meistersinger von Nürnberg"
Soloist — EUGENE LIST

SUNDAY AFTERNOON JULY 28:

Mendelssohn — Symphony No. 4 in A major, "Italian"
Copland — Suite from "Appalachian Spring"
Shostakovich — Symphony No. 5

SERIES B

BRAHMS

THURSDAY EVENING AUGUST 1:

Tragic Overture,
Piano Concerto No. 1, in D minor
Symphony No. 4, in E minor
Soloist — CLAUDIO ARRAU

SATURDAY EVENING AUGUST 3:

Symphony No. 3 in F major
Rhapsody for Contralto, Male Chorus, and Orchestra
Symphony No. 2 in D major
Soloist — CAROL BRICE

SUNDAY AFTERNOON AUGUST 4:

Variations on a Theme by Haydn
Concerto in A minor for Violin and Violoncello
Symphony No. 1, in C minor
Soloists — ERICA MORINI and
GREGOR PIATIGORSKY

SERIES C

THURSDAY EVENING AUGUST 8:

Prokofieff — Symphony No. 5
Schumann — Violoncello Concerto in A minor
Wagner — Prelude to "Lohengrin"
Strauss — "Till Eulenspiegel's Merry Pranks, Rondo"
Soloist — GREGOR PIATIGORSKY

SATURDAY EVENING AUGUST 10:

Schuman — American Festival Overture
Martini — Concerto for Violin
Tchaikovsky — Symphony No. 5, in E minor
Soloist — MISCHA ELMAN

SUNDAY AFTERNOON AUGUST 11:

Thompson — "The Testament of Freedom," for Men's
Voices with Orchestra
Beethoven — Symphony No. 9 in D minor
FESTIVAL CHORUS —
Soloists to be announced

Series tickets on sale at the Subscription Office.

Programmes on application for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21. A chamber series on Tuesday evenings, July 2, 9, 16, 23, is to be given in cooperation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "Peter Grimes," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, inquire at the new subscription office, Symphony Hall.

Programme \$5

MONDAY, JUNE 3, 1946

THOMPSON STORE *Conducting*

PROGRAMME

*MARCHE MILITAIRE	Schubert
*OVERTURE to "The Merry Wives of Windsor"	Nicolai
SHEPHERDS' DANCE from "Henry VIII"	German
RIDE OF THE VALKYRIES	Wagner

OVERTURE to "Die Meistersinger von Nurnberg"	Wagner
AVE MARIA	Bach-Gounod
<i>Solo Violin: Julius Theodorowicz</i>	
FINALE from Symphony No. 4 in F minor	Tchaikovsky

BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
COUNTRY GARDENS	Arranged by Grainger
*PROCESSION OF BACCHUS from "Sylvia"	Delibes

*Pops recording

BALDWIN PIANO

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Under Tanglewood Pines

THE BERKSHIRE MUSIC CENTER

Letter from Randall Thompson to Mr. and Mrs. Douglas Moore, dated July 22, 1940

"The Music Center is truly marvelous — a wonderful set up in heavenly country and such a fine group of students and teachers. I was there the first week but already the place had such spirit and atmosphere. Most congenial, and stimulating to a degree. My *Alleluia* had been sung to perfection at the opening exercises, so my entrance into the place two days later was not so awkward as it might have been. I went to several of the Institute ('professional' students) Orchestra rehearsals, which gave its first concert on Friday night of the first week, opening (if you please) with a certain E minor Symph. led by Leonard Bernstein, student from C. I. M. I confess I enjoyed this privilege because it was really a fine performance. Most of all I relished watching Koussevitzky sit directly behind the student conductors at all rehearsals, criticizing them at every turn. He has proved himself a fine teacher and — still more surprising — a most skillful administrator of the school. His outlook is very broad and he seeks at every turn to do equal justice to the professional and non-professional students. There is no doubt in my mind that he has come out with a permanent institution of the greatest value and importance. It preserves the best in Mr. Surette's Summer School, with an added *plus* of a fine performing group, the presence of members of the B. S. O. and facilities of all kinds — little operas, masques, plays, large choral works, and a situation that is simply beautiful."

Quoted from "Letters of Composers"

(Compiled and Edited by GERTRUDE NORMAN and MIRIAM LUBELL SHRIFFTE, ALFRED KNOPE, 1946)

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BELLE HELENE, LA	<i>Offenbach</i>
CARNEVAL	<i>Dvorák</i>
1812 (Ouverture Solennelle)	<i>Tchaikovsky</i>
FAVORITE OVERTURES	
Morning, Noon and Night in Vienna — Poet	
and Peasant — Merry Wives of Windsor	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OVERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSSLAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
WILLIAM TELL	<i>Rossini</i>
ZAMPA	<i>Hérold</i>

OPERA EXCERPTS

AIDA — Ballet Suite	<i>Verdi</i>
AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Mascagni</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYESCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA —	
Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>
SAMSON AND DELILAH —	
Bacchanale	<i>Saint-Saëns</i>

12-inch, \$1.05

TANNHAUSER — Entrance of the Guests	<i>Wagner</i>
THAIS — Meditation	<i>Massenet</i>

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from	
"Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY	
BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Pièrné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's	
Dream"	<i>Mendelssohn</i>

CONCERTOS

JESUS MARIA SANROMA — Soloist

PIANO CONCERTO IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO IN F	<i>Gershwin</i>
PIANO CONCERTO NO. 1 IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO NO. 2 IN D MINOR	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

AMERICANA

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Marching Home")	<i>Gould</i>
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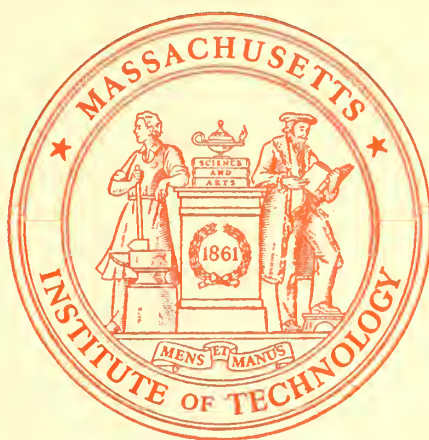
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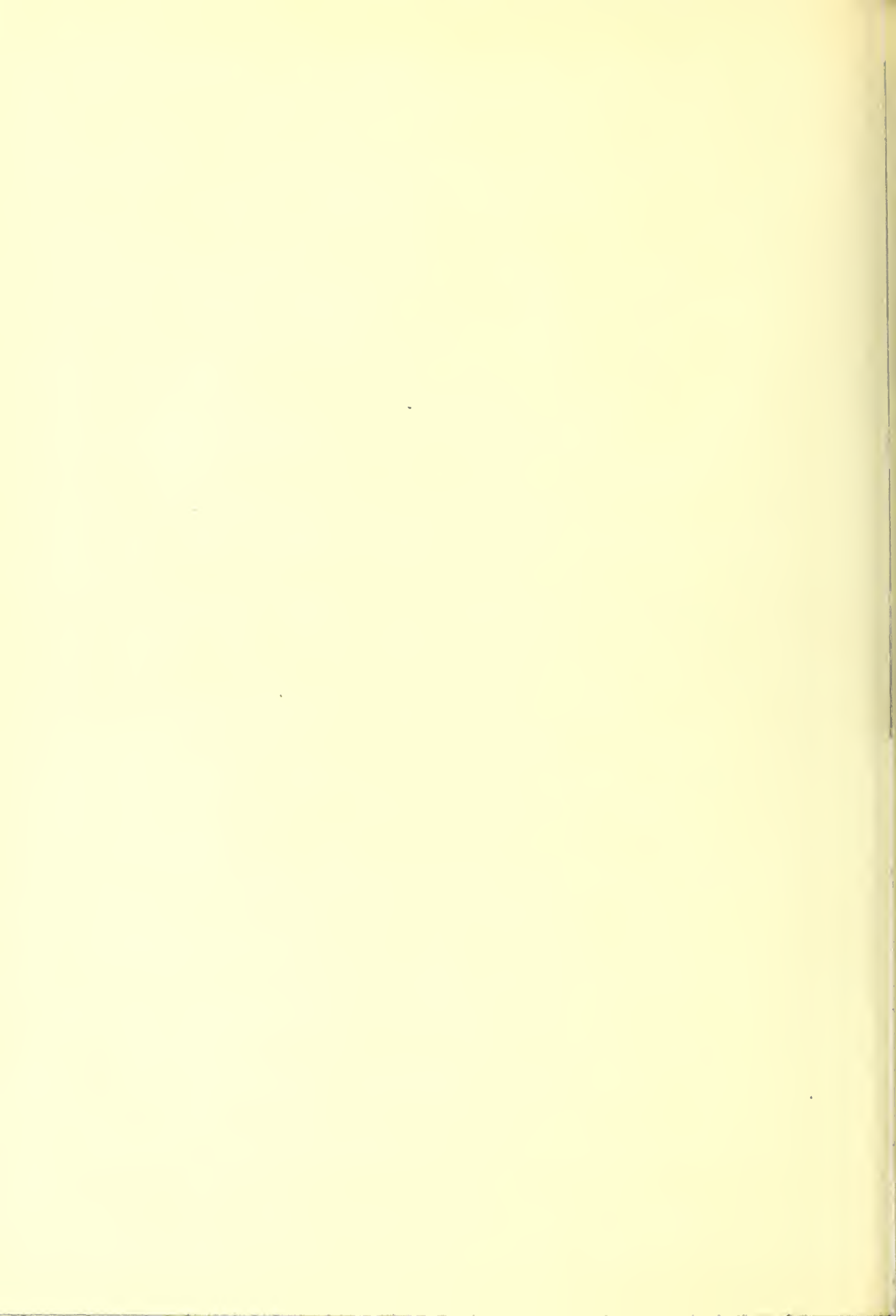
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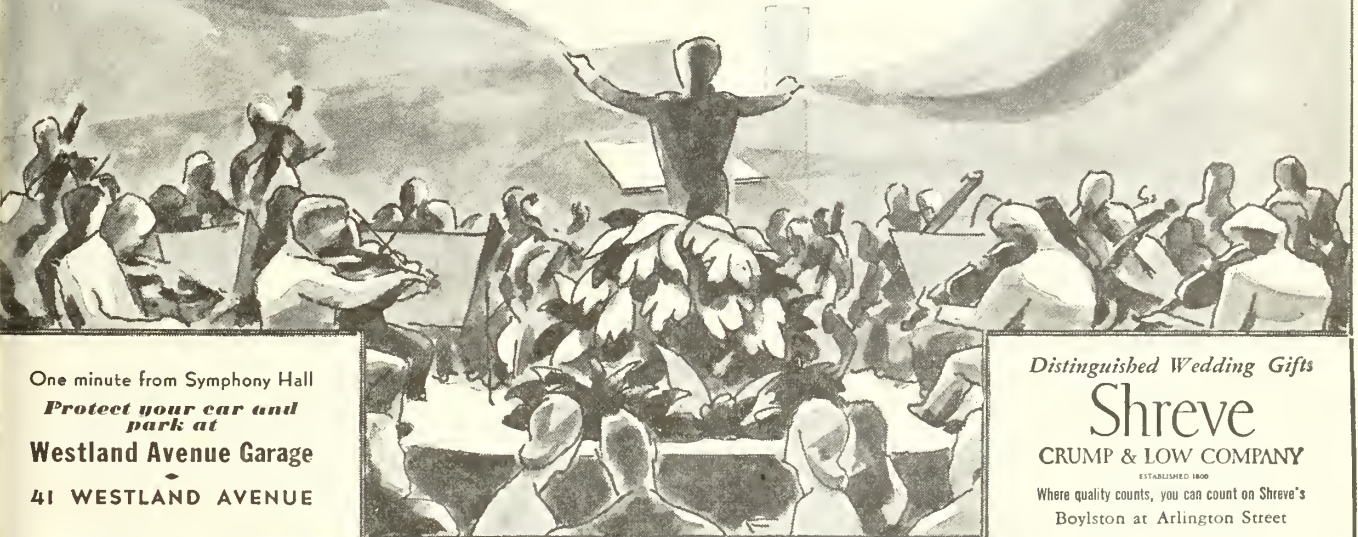
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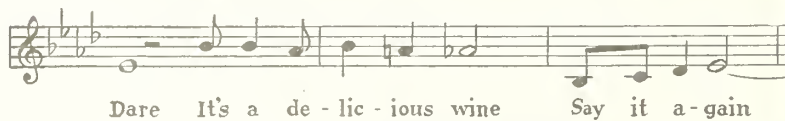
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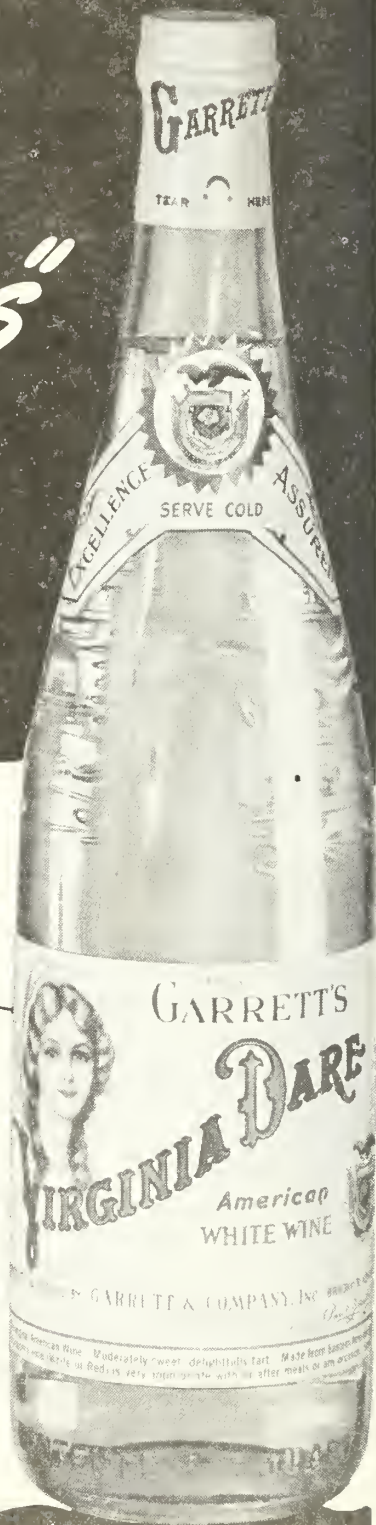
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Programme 33

SATURDAY, JUNE 1, 1946

Number 6

M. I. T. NIGHT

PROGRAMME

*OVERTURE to "Russlan and Ludmilla" *Clinka*
 GRANDE VALSE BRILLANTE *Chopin*
 POLONAISE in A-flat *Chopin*
 THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY GLEE CLUB

Henry Jackson Warren, *Conductor*

James Angell and Arthur Beckington, *Accompanists*

Excerpt from "The Testament of Freedom" *Thompson*
 Vere Languores Nostros *Lotti*
 DIVINE PRAISE (Kol Slaven) *Bortniansky*
 TWO CHORUSES from "Oklahoma!" *Hammerstein-Rodgers*
 Oh, What a Beautiful Mornin' *The Surrey with the Fringe on Top*

**"WASHINGTON POST," March *Sousa*
 GRAND ADAGIO from "Raymonda" *Glazounov*
 *PIANO CONCERTO No. 1, in G minor, Op. 25 *Mendelssohn*
 I. Molto allegro con fuoco *III. Presto*
 II. Andante *IV. Molto allegro e vivace*

Soloist: JESÚS MARÍA SANROMA

FUGATO ON A WELL KNOWN THEME *McBride*
 OVERTURE to "Tannhäuser" *Wagner*

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Programme 34

SUNDAY, JUNE 2, 1946

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PROGRAMME

THREE MOVEMENTS from the Ballet, "Fancy Free" Bernstein
Galop—Waltz—Danzon

CONCERTO in F for Piano and Orchestra Gershwin
I. Allegro II. Andante con moto III. Allegro agitato

Soloist: JESUS MARIA SANROMA

SELECTION from "Carousel" Rodgers

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Game"—"Sweet Adeline"—"Put On Your Old Gray Bonnet"—"There is a
Tavern in the Town"—"Maine Stein Song"—"Let Me Call You Sweetheart"

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Programme 35

MONDAY, JUNE 3, 1946

THOMPSON STONE Conducting

PROGRAMME

*MARCHE MILITAIRE	Schubert
*OVERTURE to "The Merry Wives of Windsor"	Nicolai
SHEPHERDS' DANCE from "Henry VIII"	German
RIDE OF THE VALKYRIES	Wagner

OVERTURE to "Die Meistersinger von Nurnberg"	Wagner
AVE MARIA	Bach-Gounod

Solo Violin: Julius Theodorowicz

FINALE from Symphony No. 4 in F minor	Tchaikovsky
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BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
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COUNTRY GARDENS	Arranged by Grainger
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*PROCESSION OF BACCHUS from "Sylvia"	Delibes
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POP-OVERS

RIDE OF THE VALKYRIES.

Act Three of "Die Walküre" (The Valkyrie) opens with this music.

It betokens the assembling, mounted on winged horses, of Brünnehilde and her eight sister-Valkyries—the War God Wotan's warrior daughters, whose mission is to gather up heroes slain in battle, and ride up through the skies with them to Valhalla, heaven of heroes in the old Teutonic myths.

Motifs in the music actually symbolize the neighing and pawing of the winged steeds, amid the re-echoed cries of the Valkyries to each other.

AVE MARIA. In 1722, John Sebastian Bach completed a volume of twenty-four preludes and fugues which he entitled "The Well-Tempered Clavier, in all the tones and semitones. . . . For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement." More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

BY THE BEAUTIFUL BLUE DANUBE is the correct title not always correctly quoted. It is the first line of the poem from which the composer first evolved the music as a waltz-song for male chorus and orchestra.

Brahms praised the clarity of the Waltz King's orchestration. Just before Brahms surrendered to the weakness of his last illness, he summoned up strength to attend the opening performance of Strauss's comic opera, "Die Göttin der Vernunft."

PROCESSION OF BACCHUS FROM "SYLVIA."

The scene for the present episode from "Sylvia" is a Temple of Diana, near the seashore. Peasants hold a festival. Soldiers chase them with switches to make room for a procession of celebrants of a feast of Bacchus, garbed as warriors, and brandishing javelins as they dance.

TCHAIKOVSKY'S VIEWS ON BALLET MUSIC

"I can never understand why 'ballet music' should be used as an epithet of contempt. The music of a ballet is not invariably bad, for there are good works of this class—Delibes's "Sylvia" for example."

(Note: The first performance of "Sylvia" was in 1876, the year before that of the Fourth Symphony. Tchaikovsky knew it first in a piano version. Then, on his travels of 1877, he wrote that "its splendid performance by the Vienna orchestra quite fascinated me." He called the music "in its own style enormously clever.")

CARNIVAL AT PESTH—FRANZ LISZT (1811-1886)

Originally the ninth of fifteen Hungarian rhapsodies for piano, this was the sixth and final number of a set orchestrated by Liszt with the help of Franz Doppler.

Although Liszt, because of his exploitation of the idea, is often thought of as the creator of the Hungarian rhapsody, he took his inspiration for this form from Schubert's Hungarian March and the Divertissement à la Hongroise. The latter, for piano duet, (Op. 54), Liszt transcribed for piano solo, and also orchestrated it.

Schubert spent the summers of 1818 and 1824 in western Hungary as music teacher to the daughters of Count John Esterhazy.

WALTER PISTON (b. Rockland, Me., 1894)

Pupil in composition of Nadia Boulanger, and in violin of Theodorowicz; member of music faculty at Harvard. Has won important position among American symphonic composers, with works in all forms.

"THE FIRE BIRD"—IGOR STRAVINSKY (b. 1882)

A concert suite was arranged by the composer (a pupil of Rimsky-Korsakov) in 1919 from his ballet, which was staged for the first time in Paris in 1910.

(Continued on page 9)

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Programme 36

TUESDAY, JUNE 4, 1946

PROGRAMME

*PROCESSION OF BACCHUS from "Sylvia" *Delibes*
HUNGARIAN RHAPSODY No. 9, "Carnival at Pesh" *Liszt*
WALTZ *Chopin*
PRELUDE AND ALLEGRO for Organ and String Orchestra *Piston*
Soloist: E. POWER BIGGS

CONCERTO No. 1, in C major, Op. 15, for Piano and Orchestra *Beethoven*
I. Allegro con brio
II. Largo
III. Rondo: Allegro
Soloist: GERSON YESSIN

SELECTION from "Carousel" *Rodgers*
JINGLES ALL THE WAY *Cable*
*AMERICAN SALUTE ("When Johnny Comes Marching Home") *Gould*
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POP-OVERS

Fokine was the choreographer, Karsavina danced the title role, Gabriel Pierné conducted. The story is a Russian fairy tale, relating how Ivan, aided by the Firebird, outwits Katchei, the magician, who turns all passersby into stone—except Ivan. When the spell is broken, Ivan finds a beauteous bride among the disenchanted victims.

E. POWER BIGGS, now resident of Cambridge, Mass., was born and educated in England. After studying for the career of electrical engineer for two years, he won a scholarship for the Royal Academy of Music in London. He was graduated in 1929 with the highest awards in organ, harmony and counterpoint, and piano. After concert appearances throughout England, he made his New York début in 1930, and tours of this country and Canada followed.

WHEN JOHNNY COMES MARCHING HOME. Published in 1863 with "Louis Lambert" named as composer, this was really the work of Patrick Saarsfield Gilmore, the Union Army bandmaster who was to become famous for Peace Jubilees with orchestras of 1,000 and 2,000 players, and choruses of 10,000 and 20,000 heard in Boston in 1869 and 1872. For the latter Jubilee, Gilmore brought Johann Strauss, Jr., to Boston as guest conductor.

TRIUMPHAL MARCH ("AIDA"). Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

Among those witnessing his triumphant reception is Aida, slave to Amneris, princess of Egypt. Aida's secret is that she really is princess of Ethiopia. Also, she secretly is a rival with Amneris for the affections of Rhadames, even though he has conquered her native land. As Aida finds herself rejoicing over the military success of Rhadames, she is horrified to find that he has brought back as captive her father, Amonasro, King of Ethiopia.

INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM"

THE SCHIERZO is suggestive of the scene closing Act I, in which Peter Quince calls off "the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and duchess on their wedding day at night." (One may easily imagine from the music that Puck is looking impishly through a window at the drama-ambitious yokels, and snickering to himself, "Lord, what fools these mortals be!") There is also a suggestion, through a more sprightly cast to the music, of the episodes to follow in Act II, in the woodland scene. Here the playgoer is introduced to Puck, the fairies, Oberon their king, Titania their queen, and the beginning of Puck's bungling enchantment which muddles the romances of the two pairs of mortal lovers.

AIR ON THE G STRING. The melody was taken from J. S. Bach's D major Suite No. 3. It was transposed by the eminent violinist, Wilhelmj, to be played entirely on the silver-wound G string, lowest pitched string of the violin, with the purpose of enhancing the sonority of the tune.

THE "FIVE"

These men banded together to create music which should be unmistakably Russian—not simply the product of Russian composers mimicking German and French masters. This "Russianness" was to be achieved through utilization of the characteristic peculiarities of the songs and dances of the peasants.

Nicholas Rimsky-Korsakov (1844-1908), youngest of the group, joined it as its perhaps least accomplished, but became its most productive member, and won worldwide recognition as a master of orchestration, and author of a still standard book on the subject.

The founder and mentor of the Five was the magnetic Mili Balakirev (1837-1910), possessed of high mental and musical endowments, and producer of music of solid

(Continued on page 10)



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worth—notably the symphonic poems, "Thamar" and "Russia," music to "King Lear," and the piano fantasia, "Islamey."

Modeste Moussorgsky (1835-1881), was the greatest genius of the "Five."

Alexander Borodin (1834-1887), army surgeon and lecturer on medical chemistry, displayed flashes of genius—especially in his symphonic poem, "On the Steppes of Central Asia," and his opera, "Prince Igor."

Cesar Cui (1835-1918), Russian Army expert on fortifications, was musically the lightweight of the group, his compositions being least original; but he was an energetic pamphleteer for it. He was the last survivor of the Five, dying in Petrograd in 1918, aged 83.

"THE MOLDAU"—SMETANA (1824-1884).

This is one of a cycle of six symphonic poems, entitled "My Country," composed between the years of 1874 and 1879. When Smetana began this work—one of his highest achievements—he had become totally deaf.

Here the composer pictures the meeting of two streams—one cool and calm, one warm and rippling—to form the Moldau River, after passing through charming woodland scenes.

"PEER GYNT" SUITE, NO. 1.—GRIEG.

Grieg in his Troll music uses the device of insistent repetition of the same phrase (four measures, in this case) with a result as exciting as any application of that principle up to Ravel's "Bolero," which it preceded by sixty-one years. It is interesting to compare the relative effects of Grieg's constant increase of speed along with volume, and Ravel's reliance on steady tempo with the continual addition of instruments.

"ROMEO AND JULIET," OVERTURE-FANTASIA—TCHAIKOVSKY.

Written at Balakirev's suggestion at the age of twenty-nine (and later thoroughly revised), this virtual symphonic poem ranks with the Sixth Symphony of twenty-four years later, as one of Tchaikovsky's highest achievements.

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagus, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

The famous melody appears also in a duet which Tchaikovsky set to the words of the balcony scene, in an abandoned project to write an entire opera based on Shakespeare's drama.

NOCTURNE-CHOPIN (1810-1849)

It was from John Field, the Irish piano virtuoso and composer, born in Dublin in 1872, that Chopin borrowed the idea of the "nocturne." Long before the Polish musician made use of that poetic title, Field was composing nocturnes, and playing them to fascinated audiences in London, Paris, Vienna, St. Petersburg, and Moscow (where he died in 1837). With his invention of the nocturne, Field demonstrated new possibilities of poetic expression in the piano, which were further developed and exploited by Chopin. Ultimately the idea was appropriated by the American painter, James McNeil Whistler, with a famous battle of art criticism resulting.

OVERTURE TO "PHÈDRE." Massenet in 1873 drew the title and inspiration from the tragedy written in 1677 by France's great dramatic poet, Racine. The drama is colored by Greek mythology. It tells of the unrequited love of the Princess Phèdre, wife of Theseus, for the young Hippolytus.

Although the youth is guiltless, Theseus believes otherwise. Frenzied with jealousy, he invokes the aid of Neptune for the youth's punishment. Accordingly, Hippolytus is killed when his chariot horses run away with him when confronted by a sea monster.

Restored to life by Æsculapius, the youth is taken to Italy by Diana, and lives there happily ever after.

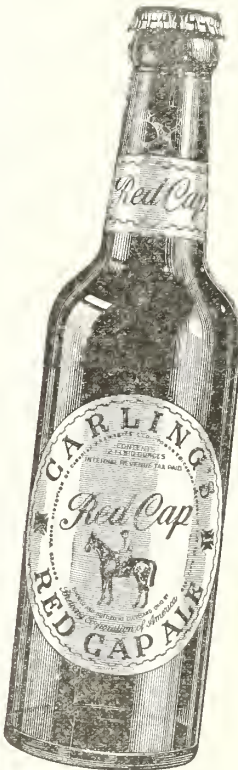
The tragic mood is established by the sombre opening measures of the overture. Phèdre's saddening passion is voiced by a clarinet theme. An oboe motif seems to represent the noble Hippolytus and his rebuff. The jealous wrath of Theseus, the departure of the youth in his

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POP-OVERS

chariot, and the fateful implications for him and for Phèdre are now suggested. Sounded by violins in unison, comes Phèdre's last plea for the Prince's love. The storm and runaway are pictured next, followed by the brooding theme with which the overture began.

EIGHTH SYMPHONY. Sad, worried, in ill health when he composed this, Beethoven here gives us one of his most joyous works. He had a special affection for this symphony, which he called "my little one."

THE RED POPPY — RHEINHOLD GLIERE.

The Russian Sailors' Dance is from the ballet, "The Red Poppy" first performed at Moscow, 1927.

A Soviet steamer anchors in a Chinese port. Its captain's heart is touched at the sight of coolies being overworked unloading cargoes. He orders his own crew to help. A Chinese woman dancer, Tai Hoa, employed in a waterside bar, rewards the Captain's kindness with a bouquet, including red poppies. He gives a poppy to a coolie, telling him it is a symbol of liberty. Her lover, Li-Shen-Fu, watches Tai-Hoa jealously.

At quitting work, the dock laborers dance, and the sailors add to the entertainment in groups by nationality, ending with the Russian Sailors' Dance.

HANSEL AND GRETEL.

This opera, possessing one of the most charming scores of modern times, was the outgrowth of Humperdinck's writing a few incidental tunes for a dramatization of the Grimm fairy tale made by his sister to amuse her children. She became the librettist of the opera. Much use of German folk songs is made in the score. An example is the Prayer, with the words, "As I lay me down to sleep, Fourteen angels watch do keep."

SIXTH HUNGARIAN DANCE. Originally for piano, four hands. Brahms published four books in this form, arranged from melodies by Hungarian composers. He orchestrated twenty-one of the dances. His inspiration came of his friendship for the Hungarian gypsy violinist, Eduard Remenyi, with whom he toured as pianist in 1853.

WARSAW CONCERTO — RICHARD ADDINSELL. From music written for the English film, "Dangerous Moonlight," shown in the United States as "Suicide Squadron." The hero is a Polish pianist who fights beside the British as an aviator.

TCHAIKOVSKY AS HE WORKED

During the final eight years of his life—from 1885 to 1893—Tchaikovsky observed a daily routine from which he is said seldom to have lapsed by more than a minute or so. Rising between seven and eight, he drank tea, read the Bible, studied English or read serious literature. A short walk followed. From half past nine to dinner at one, he was at work. For two hours after dinner he would go walking alone—not even taking his dog—no matter what kind of weather. On these walks, he composed mentally, and, as Beethoven had done, jotted down musical ideas in innumerable note-books.

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Programme 37

WEDNESDAY, JUNE 5, 1946

PAUL CHERKASSKY Conducting

PROGRAMME

*AIDA, Triumphal March	Verdi
SCHERZO, "A Midsummer Night's Dream"	Mendelssohn
AIR ON THE G STRING	Bach-Wilhelmj
*INTRODUCTION AND WEDDING MARCH	
"The Golden Cockerel"	Rimsky-Korsakoff

THE MOLDAU, Symphonic Poem	Smetana
LULLABY from "The Fire Bird"	Stravinsky
TANNHAUSER Overture	Wagner

TRÈS JOLIE, Waltzes	Waldteufel
CHICKEN REEL	Anderson
DANCE OF THE BUFFOONS from "The Snow Maiden"	Rimsky-Korsakoff

* Pops Recording

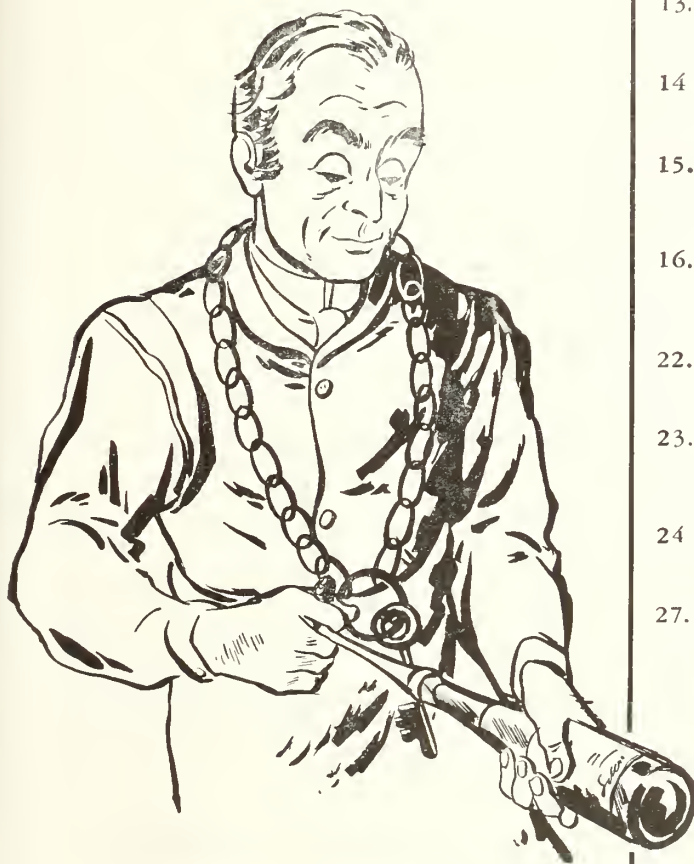
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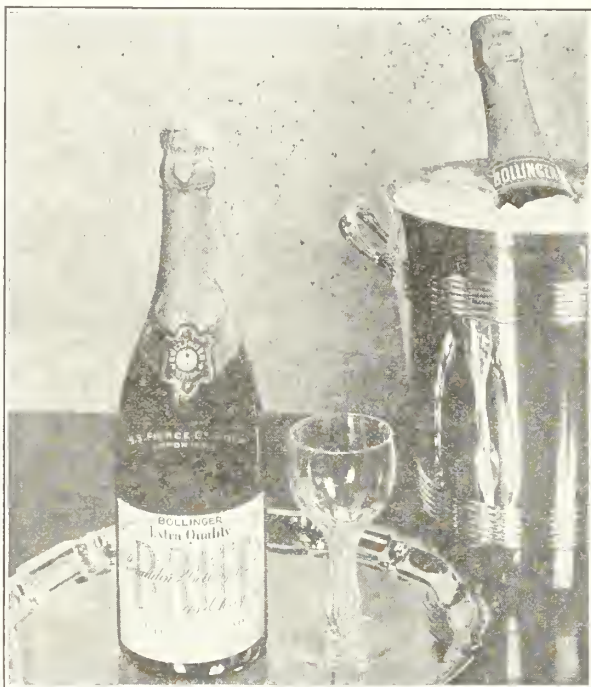
SEE WINE LIST ON PAGE 15

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14. *Livermore Chablis*
 Well balanced full — rich — dry.
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 A unique wine of the Livermore Valley. Pink in color — light of body — the ideal Summer Wine.
16. *Napa Folle Blanche*
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22. *Napa Red Burgundy*
 A moderately dry red wine.
23. *Napa Cabernet 1939*
 Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
24. *Napa Zinfandel 1937*
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27. *California Red Chianti*
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48. *Extra Dry Cocktail Sherry*
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57. *Dinner Port (Tawny)*
 A relatively dry Tawny Port of considerable quality.
58. *Mission Cream Sherry*
 A rich, semi-sweet cream sherry made in California from the Mission Grape.
59. *Cucamonga Muscatel*
 Pleasantly sweet, rich and tasty.
61. *Superior Port*
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62. *Superior Pale Dry Sherry*
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63. *Superior Muscatel*
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60	Great Western Brut Special	6.00	3.25
70	Great Western Extra Dry	5.50	3.00
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120	Padre Sec Champagne	5.50	
130	*Gancia Lacrima Christi	6.50	
140	*Miraflore Lacrima Christi	6.50	
150	San Benito Champagne	4.50	2.50
160	Val Bros. Gran Spumante	4.50	
170	*Bollinger Brut	10.00	5.50
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4	Garretts American Sauternes	2.00	
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6	Inglenook Riesling	2.50	1.50
7	Chateau Wente	2.75	
8	Wente Sauvignon Blanc	2.75	
9	Pastene Dry Sauterne	2.00	1.25
11	Pastene Sauvignon Vert	2.50	
12	Pastene Hock	2.00	1.50
13	Pastene Moselle	2.50	
14	Pastene Chablis	2.00	1.25
15	Pastene Rose (Pink)	2.50	
16	Pastene Folle Blanche	2.50	
17	Padre Reserve Sauterne	1.75	
18	Cresta Blanca Sauterne	2.50	1.50
72	Chateau Cresta Blanca	2.50	
73	Valliant Sauterne	2.50	1.50
74	Valliant Muscatel	2.50	

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21	Inglenook Cabernet	2.50	1.50
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23	Pastene Cabernet	2.50	
24	Pastene Zinfandel	2.50	
25	*Poutet Canet	3.50	
26	Valliant Burgundy	2.50	1.50
27	Pastene California Chianti	2.50	
28	Pastene California Chianti (Half Pints)		.75
29	Garretts Virginia Dare Red	2.00	
31	Garretts American Burgundy	2.00	
32	Padre Reserve Burgundy	1.75	
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36	Gold Coast Port	2.00	1.25
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38	Gold Coast Muscatel	2.00	1.25
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43	*Duff Gordon Oloroso	4.00	.35
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46	*Cuvillo Vino de Pasto (Semi-Sweet)	3.00	.30
47	*Cuvillo Amontillado Dry-Nutty	3.25	.40
48	Pastene Extra Dry Cocktail Sherry	2.50	.30
49	Cresta Blanca Port	2.25	
51	Cresta Blanca Sherry	2.25	
52	Valliant Port	2.50	
53	Valliant Dry Sherry	2.50	
54	Merry Widow Cocktail (Dubonnet-Vermouth)		.45
55	Dubonnet		.40
56	Vermouth Dry		.30
57	Pastene Dinner Port (Tawny)	2.50	
58	Pastene Mission Cream Sherry (Semi-Sweet)	2.50	
59	Pastene Cucamonga Muscatel	2.50	
61	Pastene Port	2.00	1.25
62	Pastene Pale Dry Sherry	2.00	1.25
63	Pastene Muscatel	2.00	1.25
64	*Williams & Humbert Dry Sack Sherry	5.25	
65	Padre Reserve Pale Dry Sherry	2.25	
66	Padre Reserve Port	2.25	
67	Garretts Port	2.25	
68	Garretts Muscatel	2.25	
69	Garretts Sherry Golden	2.25	
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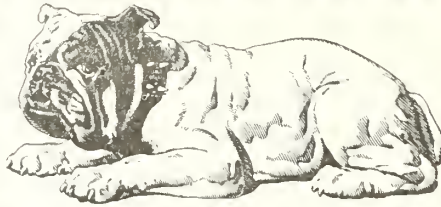
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Wine List on page 15

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S. S. Pierce Virginia Blend . .	.25
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Wine List on page 15

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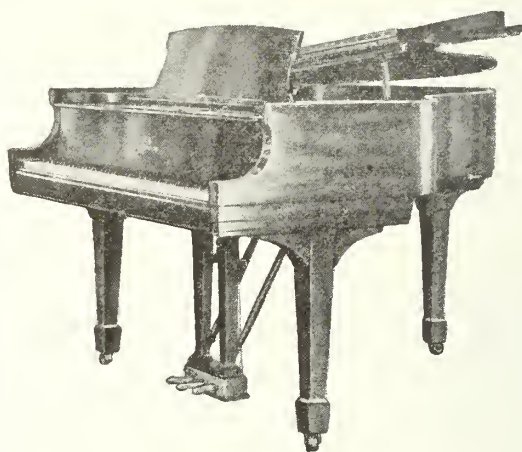
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THURSDAY, JUNE 6, 1946

Programme 38

PAUL CHERKASSKY *Conducting*

PROGRAMME

*ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
THE BEAUTIFUL GALATEA Overture	<i>Suppé</i>
MINUET FOR STRINGS	<i>Bolzoni</i>
PEER GYNT Suite	<i>Grieg</i>
Morning Mood—Anitra's Dance—In the Hall of the Mountain King	

ROMEO AND JULIET Overture-Fantasia	<i>Tchaikovsky</i>
NOCTURNE IN A-FLAT	<i>Chopin</i>
*BOLERO	<i>Ravel</i>

JINGLES ALL THE WAY	<i>Cable</i>
NIGHT AND DAY	<i>Porter</i>
POLONAISE IN A-FLAT	<i>Chopin</i>

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Programme 39

FRIDAY, JUNE 7, 1946

PAUL CHERKASSKY Conducting

PROGRAMME

BOSTON COMMANDERY MARCH *Carter*
***SCHERZO** from the Octet in E-flat major *Mendelssohn*
SLAVONIC DANCE in E minor *Dvorak*
PHEDRE Overture *Massenet*

PRELUDE AND LOVE DEATH, "Tristan and Isolde" *Wagner*
EIGHTH SYMPHONY in F major, Allegretto *Beethoven*
FINALE, FIFTH SYMPHONY in E minor *Tchaikovsky*

CAROUSEL Selection *Rodgers*
HOLIDAY FOR STRINGS *Rose*
RUSSIAN SAILORS' DANCE from "The Red Poppy" *Glière*

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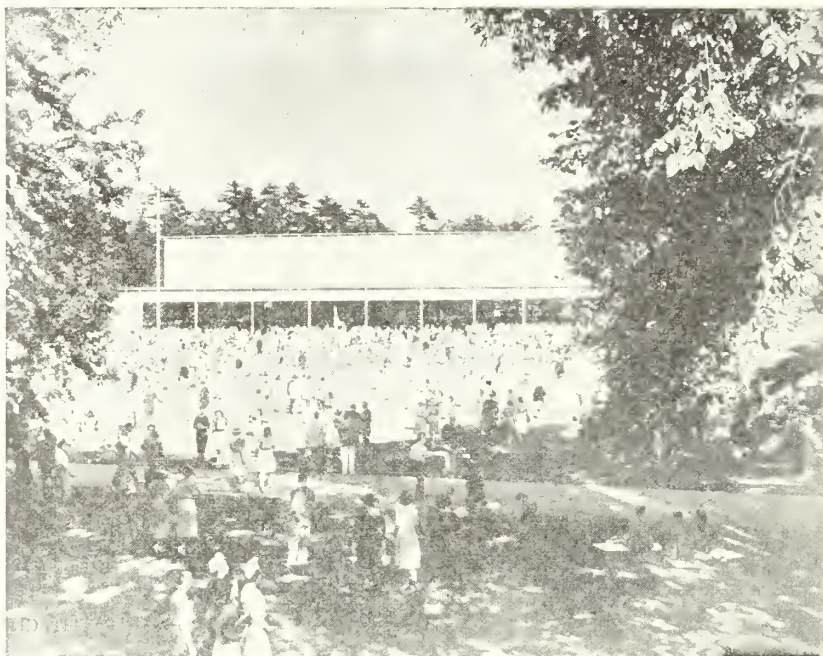
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Kathleen Dell School
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Mt. Ida Junior College
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To have been concertmaster of the Pops for thirty years, and a first violinist in the Boston Symphony Orchestra for forty-eight, is the extraordinary record now being completed by Julius Theodorowicz.

His career, rich in recollections, extends further back to his early days in Vienna — the Vienna of Johannes Brahms. When the Theodorowicz family moved from Poland, they settled in the Austrian capital. And a few doors away from their house was the lodging of the great composer. The time came when the abilities of young Theodorowicz won him a place in a chamber music ensemble, in which he laid aside his violin and played a viola, with Brahms at the piano.

In his graduating class at the Vienna Conservatory was another talented violinist who was to win additional laurels as Roumania's most famous composer — Georges Enesco. A noteworthy coincidence lay in the date of graduation — the one celebrated in the United States as Independence Day.

Theodorowicz earned his professional spurs in the orchestra conducted at the summer resort, Baden, near Vienna, by Karl Komzak, composer of two waltz favorites of the Pops — “Girls of Baden,” and “Joyous Vienna” — two of the best ever turned out by anyone except Johann Strauss, Jr.

One day a noted Viennese musician, who had become a celebrity in the United States, listened with hearty approval to the playing of young Theodorowicz. He was Wilhelm Gericke, conductor of the Boston Symphony Orchestra in what was then his second term. He brought the young man back with him to join the great Boston Orchestra in 1898.

FIEDLER BREAKS TRADITIONS

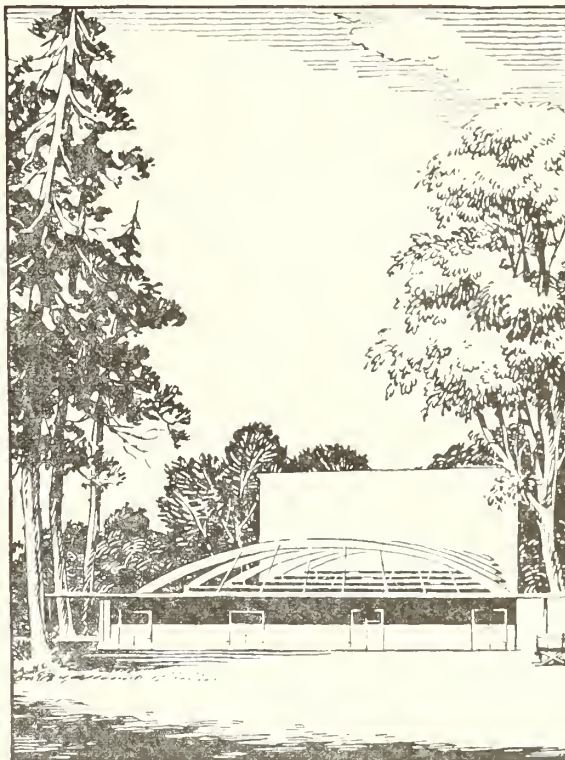
By CATHERINE COYNE

(Quoted from "Bang," the official publication of the Newspaper Guild of Boston, May 24, 1946)

Arthur Fiedler did *not* originate Pops. But he made Pops what it is today, a spring concert series of two parts classics to one part current music that reaches the great music-minded public untapped by the formal symphony orchestra. . . . The formula, now world-known, was evolved from seventeen years of experience as conductor here in Symphony Hall and from the experience that was his as a violinist. . . . "As a young fellow in the orchestra," he said recently, "I saw that disregard for the public mood did not go here in Boston. I think the public has become more educated to music as a result of children's concerts, good records and the radio. The public definitely is music-minded."

Fiedler hit on the right formula when, as an American planning to entertain Americans, he tossed aside the shackles of tradition to bring gaiety and humor to Americans into this spring concert series . . . like the wonderfully funny "Jingles All

(Continued)



BACH-MOZART CONCERTS

AT TANGLEWOOD

Following the custom established in the last two summers at Tanglewood, DR. SERGE KOUSSEVITZKY will direct a chamber orchestra of Boston Symphony players in the Theatre-Concert Hall, presenting two programs devoted to the music of Bach and Mozart. Each program will be repeated.

FIRST PROGRAM

Saturday Evening, July 13, at 8:15

Sunday Afternoon, July 14, at 3:30

MOZART.....Symphony in B-flat, No. 33 (K. 319)
MOZART.....Adagio from the Quintet in G minor for
 Strings (K. 516)

BACH.....Brandenburg Concerto No. 3 in G major, for
String Orchestra

BACH.....Brandenburg Concerto No. 5 in D major

Piano: LUKAS FOSS

Violin: RICHARD BURGIN

Flute: GEORGES LAURENT

MOZART...Serenade in B-flat for Wind Instruments (K. 361)

SECOND PROGRAM

Saturday Evening, July 20, at 8:15

Sunday Afternoon, July 21, at 3:30

BACH.....Brandenburg Concerto No. 2 in F major

Solo Violin: RICHARD BURGIN

Flute: GEORGES LAURENT

Oboe: FERNAND GILLET

Trumpet: ROGER VOISIN

Violin Concerto in A major

MOZART.....Violini Concerto III A major, No. 5 (K. 219)
Soloist: WILLIAM KROLL

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BACH.....Suite (Overture) in D major, No. 4
MOZART.....Symphony ("Jupiter") No. 41 (K. 551)

MOZART.....Symphony (Jupiter) No. 41 (K.551)



Lake view from Tanglewood lawn

the Way," on tonight's program, a bit of Americana based on radio's singing commercials, offered him in Toronto. . . . This musical satire pleases rather than offends advertisers, who try to buy up tables when it is on the program, and it is a joy to long-suffering radio listeners. . . . And he broke with tradition, too, when he based his selections on the music rather than the prestige of the composer. . . . "A good tune is a good tune," he said, "I don't give a damn who wrote it." So he includes "Stardust" and "Smoke Gets in Your Eyes," both in his opinion, minor classics. . . . And he puts Schmaltz on a par with European folk music.

Fiedler tries to please everyone, which is difficult, of course, but somehow he manages to sidestep disaster. . . . When the Overture to "Merry Wives of Windsor" is on the program, the chances are it was requested by his cook, Marie Smith. . . . But he thrills with that something new we Americans always want, like "Warsaw Concerto," by Addinsell,

given its first American performance by Fiedler, and "Jealousy," that gypsy tango written by a Dane named Jacob Gade. . . . Fiedler found the music for that tango in a pile of manuscripts set aside for a bargain clearance sale in a Boston music shop. . . . The Pops orchestra's recording of that has been its most popular based on sales, and the tango has been taken up by Mexico City.

The baton he wields, as he conducts this world-renowned orchestra, is called by the musicians "The Club." The flyer listing programs for the coming week is known to them as "The Sausage." The percussion section is "The Kitchen." And over in Europe, where I found English and British sailors to be record fans of Fiedler — so is Toscanini! — the Pops Orchestra is known as the Boston Promenade Orchestra. . . . But, if a good tune is a good tune, a good orchestra is a good orchestra, whether it be called the Pops Orchestra or the Promenade Orchestra. . . . And it's ours for the enjoyment.

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1946

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BERKSHIRE FESTIVAL—1946

TANGLEWOOD, LENOX, MASS.

Boston Symphony Orchestra

Serge Koussevitzky, Conductor

Programmes

SERIES A

THURSDAY EVENING JULY 25:

Beethoven — Symphony No. 3 in E-flat major, "Eroica"
Sibelius — Symphony No. 2 in D major

SATURDAY EVENING JULY 27:

Beethoven — Symphony No. 6, "Pastoral"
Rachmaninoff — Piano Concerto No. 2 in C minor
Moussorgsky — Prelude to "Khovanstchina"
Wagner — Prelude to "Die Meistersinger von Nürnberg"
Soloist — EUGENE LIST

SUNDAY AFTERNOON JULY 28:

Mendelssohn — Symphony No. 4 in A major, "Italian"
Copland — Suite from "Appalachian Spring"
Shostakovich — Symphony No. 5

SERIES B

BRAHMS

THURSDAY EVENING AUGUST 1:

Tragic Overture,
Piano Concerto No. 1, in D minor
Symphony No. 4, in E minor
Soloist — CLAUDIO ARRAU

SATURDAY EVENING AUGUST 3:

Symphony No. 3 in F major
Rhapsody for Contralto, Male Chorus, and Orchestra
Symphony No. 2 in D major
Soloist — CAROL BRICE

SUNDAY AFTERNOON AUGUST 4:

Variations on a Theme by Haydn
Concerto in A minor for Violin and Violoncello
Symphony No. 1, in C minor
Soloists — ERICA MORINI and
GREGOR PIATIGORSKY

SERIES C

THURSDAY EVENING AUGUST 8:

Prokofieff — Symphony No. 5
Schumann — Violoncello Concerto in A minor
Wagner — Prelude to "Lohengrin"
Strauss — "Till Eulenspiegel's Merry Pranks, Rondo"
Soloist — GREGOR PIATIGORSKY

SATURDAY EVENING AUGUST 10:

Schuman — American Festival Overture
Martinu — Concerto for Violin
Tchaikovsky — Symphony No. 5, in E minor
Soloist — MISCHA ELMAN

SUNDAY AFTERNOON AUGUST 11:

Thompson — "The Testament of Freedom," for Men's
Voices with Orchestra
Beethoven — Symphony No. 9 in D minor
FESTIVAL CHORUS —
Soloists to be announced

Series tickets on sale at the Subscription Office.

Programmes on application for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21. A chamber series on Tuesday evenings, July 2, 9, 16, 23, is to be given in cooperation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "Peter Grimes," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, inquire at the new subscription office, Symphony Hall.

Programme 40

SATURDAY, JUNE 8, 1946

PROGRAMME

BLUE WHITE March	Schmidt
OVERTURE to "Hansel and Gretel"	Humperdinck
*"TRITSCH-TRATSCH" Polka	Strauss
HUNGARIAN DANCE No. 6	Brahms

MARCHE LORRAINE	Ganne
OVERTURE to "The Barber of Seville"	Rossini
HUNGARIAN RHAPSODY No. 9, "Carnival at Pesth"	Liszt
*WARSAW CONCERTO	Addinsell

Piano Soloist: LEO LITWIN

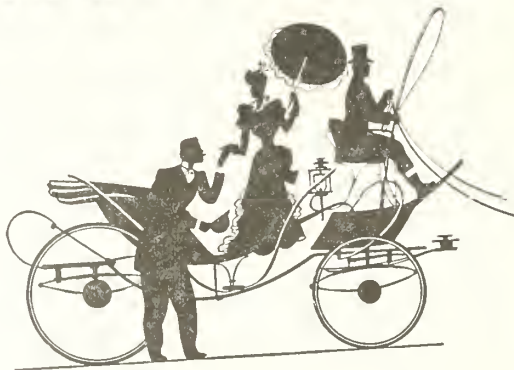
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Under Tanglewood Pines

THE BERKSHIRE MUSIC CENTER

Letter from Randall Thompson to Mr. and Mrs. Douglas Moore, dated July 22, 1940

"The Music Center is truly marvelous — a wonderful set up in heavenly country and such a fine group of students and teachers. I was there the first week but already the place had such spirit and atmosphere. Most congenial, and stimulating to a degree. My *Alleluia* had been sung to perfection at the opening exercises, so my entrance into the place two days later was not so awkward as it might have been. I went to several of the Institute ('professional' students) Orchestra rehearsals, which gave its first concert on Friday night of the first week, opening (if you please) with a certain E minor Symph. led by Leonard Bernstein, student from C. I. M. I confess I enjoyed this privilege because it was really a fine performance. Most of all I relished watching Koussevitzky sit directly behind the student conductors at all rehearsals, criticizing them at every turn. He has proved himself a fine teacher and — still more surprising — a most skillful administrator of the school. His outlook is very broad and he seeks at every turn to do equal justice to the professional and non-professional students. There is no doubt in my mind that he has come out with a permanent institution of the greatest value and importance. It preserves the best in Mr. Surette's Summer School, with an added *plus* of a fine performing group, the presence of members of the B. S. O. and facilities of all kinds — little operas, masques, plays, large choral works, and a situation that is simply beautiful."

Quoted from "Letters of Composers"

(Compiled and Edited by GERTRUDE NORMAN and MIRIAM LUBELL SHRIITE, ALFRED KNOPF, 1946)

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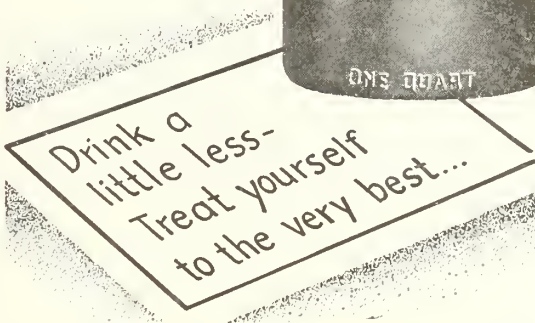
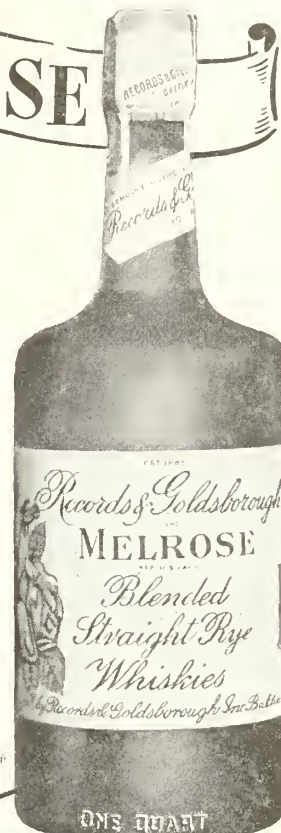


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1812 (Ouverture Solennelle)	<i>Tchaikovsky</i>
FAVORITE OVERTURES	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OVERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSSLAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
WILLIAM TELL	<i>Rossini</i>
ZAMPA	<i>Hérold</i>

OPERA EXCERPTS

AIDA — Ballet Suite	<i>Verdi</i>
AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Mascagni</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYASCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA — Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>
SAMSON AND DELILAH — Bacchanale	<i>Saint-Saëns</i>

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TANNHAUSER — Entrance of the Guests	<i>Wagner</i>
THAIS — Meditation	<i>Massenet</i>

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from "Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Pierré</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's Dream"	<i>Mendelssohn</i>

CONCERTOS

JESUS MARIA SANROMA — Soloist

PIANO CONCERTO IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO IN F	<i>Gershwin</i>
PIANO CONCERTO No. 1 IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO No. 2 IN D MINOR	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

AMERICANA

AMERICA	<i>Smith-Carey</i>
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 SHEEP AND GOAT *Guion*
 SONG FEST *Arranged by Bodge*
 STRIKE UP THE BAND *Gershwin*
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 TURKEY IN THE STRAW *Guion*
 VIRGINIA REEL *Coffey*
 YANKEE DOODLE *Gould*

WALTZES

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 VOICES OF SPRING *Strauss*
 WHERE THE CITRONS BLOOM *Strauss*
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AIDA — BALLET SUITE *Verdi*
 BALLET MUSIC FROM GLUCK *Arr. by Mottl*
 COPPELIA BALLET — Suite *Délibes*
 DANCE OF THE HOURS ("La Gioconda") *Ponchielli*
 FAUST BALLET MUSIC *Gounod*
 RITUAL DANCE OF FIRE *Falla*
 SLEEPING BEAUTY BALLET — Waltz *Tchaikovsky*
 THE INCREDIBLE FLUTIST *Piston*
 THREE-CORNERED HAT *Falla*

MISCELLANEOUS

ANNEN — Polka *Strauss*
 AT DAWNING *Cadman-Herbert*
 AUSTRIAN PEASANT DANCES *Schönherr*
 AVE MARIA *Arcadelt-MacDonald*
 AVE MARIA *Schubert-Wilhelmj*
 BAHN FREI Polka *Ed. Strauss-Bodge*
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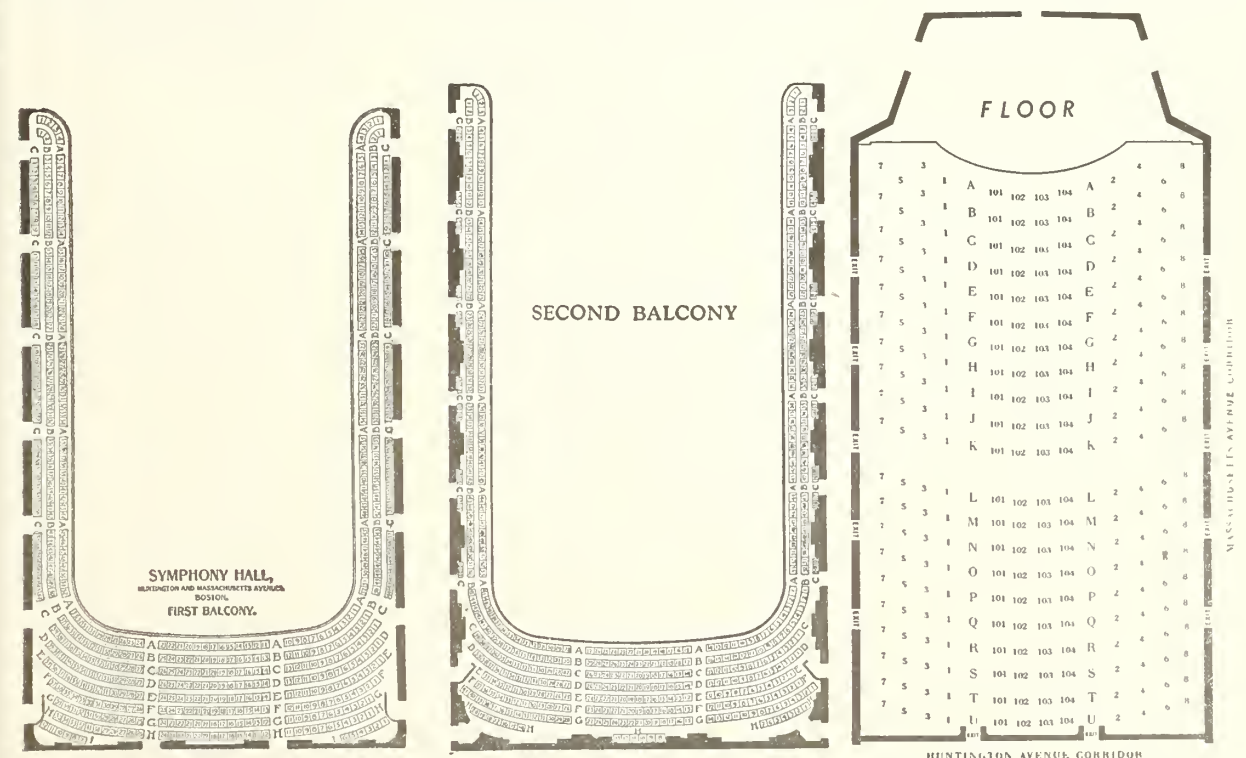
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HUNGARIAN RHAPSODY No. 1
IN A PERSIAN MARKET
IN THE MOSQUE
IN THE MOUNTAIN PASS
IN THE VILLAGE
(from "Caucasian Sketches")
JEALOUSY, Gypsy Tango
KAMENNOI OSTROW (Rêve Angélique)
LARGO (from "Xerxes")
LA GOLONDRINA
LA PALOMA
L'ARLESIENNE, Suite No. 2
LEIGHTES BLUT — Polka
MALAGUENA (from Suite "Andalusia")
MARCH OF THE LITTLE LEAD SOLDIERS
MARCHE SLAVE
MEXICAN RHAPSODY
MUSIC BOX

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del Castillo
Schönherr
Kodaly
Ibert
Arranged by Pochon
Arranged by Jacchia
Pierné
Chabrier
White
Bach-Cailliet
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Dinicu-Heijetz
Brahms
Liszt
Ketelbey
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Handel
Serradell-Findlay
Yradier
Bizet
Strauss
Lecuona
Pierné
Tchaikovsky
McBride
Liadov

NONE BUT THE LONELY HEART
PANIS ANGELICUS
PERPETUUM MOBILE
PIZZICATO—Polka
POLKAS by Strauss (Album) — "Tik Tak,"
"Bahn Frei," "Pizzicati," "Leichtes Blut," "Annen," "Sans Souci."
POLONAISE MILITAIRE
PRAYER OF THANKSGIVING
PRELUDE IN C-SHARP MINOR
PRELUDE IN G MINOR
PROCESSION OF THE SARDAR (from "Caucasian Sketches")
RACHEM
REVE ANGLIQUE (Kamennoi Ostrow)
SALLY IN OUR ALLEY
SANS SOUCI — Polka
SCHERZO (from String Octet)
SLAVONIC DANCE IN G MAJOR, No. 15
SONG OF INDIA (from "Sadko")
SONG OF THE VOLGA
BARGEMEN
TIK TAK — Polka
THUNDER AND LIGHTNING — Polka
TRITSCH-TRATSCH — Polka
WALTZ IN A-FLAT (Arr. by Gericke)
WARSAW CONCERTO (Leo Litwin, Soloist)
WEDDING MARCH (from "Midsummer Night's Dream")
WEDDING MARCH ("The Golden COCKEREL")

Tchaikovsky-Cailliet
Franck
Strauss
Joh. Strauss, Jr. & Josef Strauss
"Leichtes Blut," "Annen," "Sans Souci."
Chopin-Glazounov
Old Dutch Air
Rachmaninoff
Rachmaninoff
Ippolitov-Ivanov
Mana-Zucca
Rubinstein
Arranged by Frank Bridge
Strauss
Mendelssohn
Dvorak
Rimsky-Korsakov
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Strauss
Strauss
Strauss
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Addinsell
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TECH SONGS

TAKE ME BACK TO TECH

Words by I. W. LITCHFIELD, '85.

Tune, "Solomon Levi"

By FRED SEAVER

I wish that I were back again
At the Tech on Boylston Street
Dressed in my dinky uniform,
So dapper and so neat.
I'm crazy after Calculus;
I never had enough,
It was hard to be dragged away so young
It was horribly, awfully tough—

Chorus

'Rah for TECHNOLOGY!
'OLOGY, 'Ology, oh—
Glorious old TECHNOLOGY
'Ology, 'Ology, 'Ology, 'Ology.
Take me back on a special train
To the Glorious Institute—
I yearn for the inspiration of
A technological toot!—
I'd shun the physical, quizzical Prof.,
And chapel and all that;—
But how I would love to go again
On a Scientific Bat.

Back to the days that were free from care
In the 'ology, Varsity shop,
With nothing to do but analyze air
In an aneometrical top;
Or the differentiation
Of the trigonometric powers
Of the constant pi that made me sigh
In those happy days of ours.
M-A-S-S-A-C-H-U-S-E-T-T-S
I-N-S-T-I-T-U-T-E—O-F—T-E-
C-H-N-O-L-O-G—and Y comes after G,
The Massachusetts Institute of Technology.

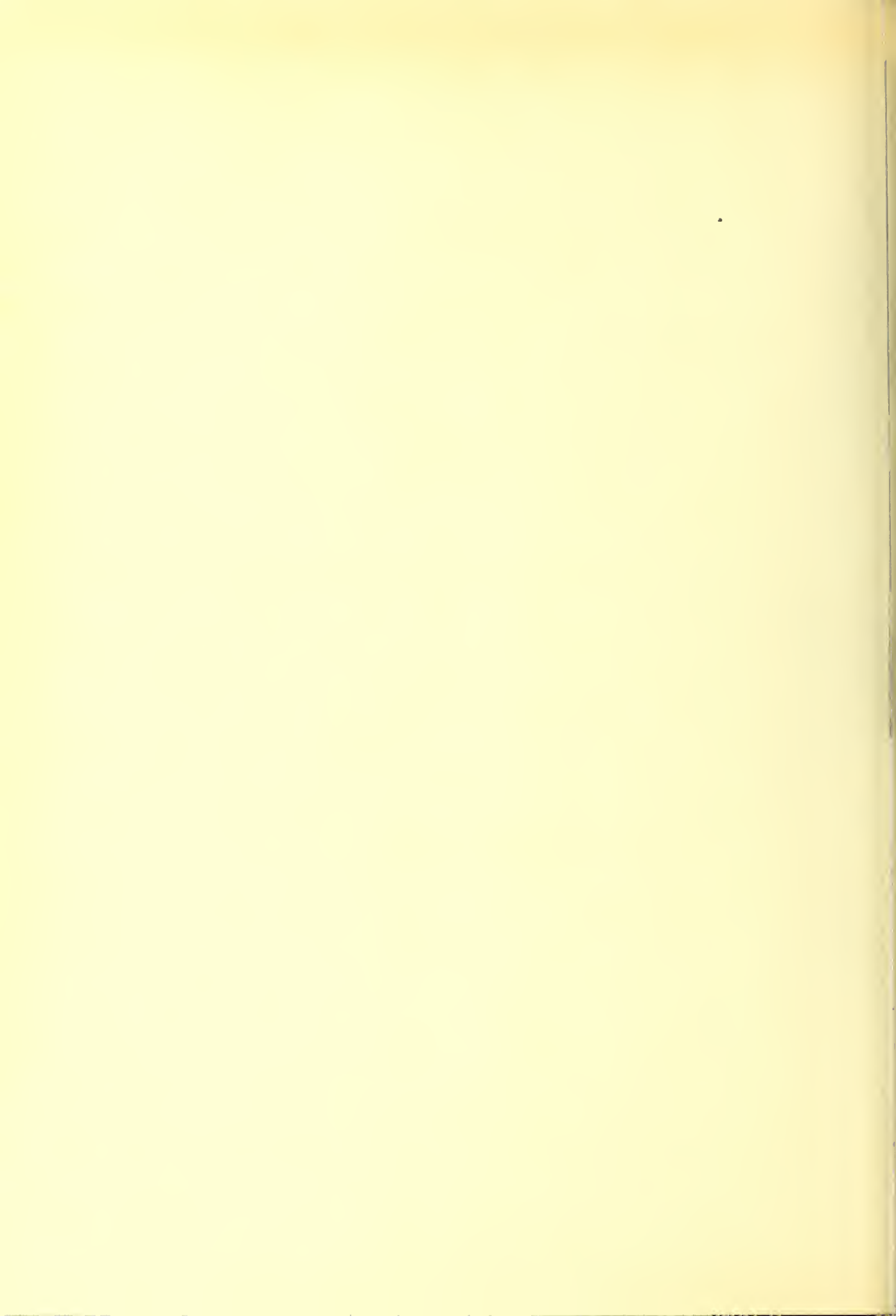
SONS OF M. I. T.

Words and music by JOHN B. WILBUR, '26.

Arise, ye sons of M. I. T.
In loyal brotherhood,
The future beckons unto ye
And life is full and good,
Arise and raise your steins on high,
Tonight shall ever be,
A mem'ry that will never die
Ye sons of M. I. T.

Once more thy sons, oh M. I. T.
Return from far and wide,
And gather here once more to be
Renourished by thy side,
And as we raise our steins on high
To pledge our love for thee,
We join thy sons of days gone by
In praise of M. I. T.

Oh loyal sons of M.I.T.
When clouds of war burn red,
In foreign land, on distant sea
Your battle line is spread,
To you we raise our steins on high
Wherever you may be,
And join your voices from the sky,
Ye sons of M. I. T.



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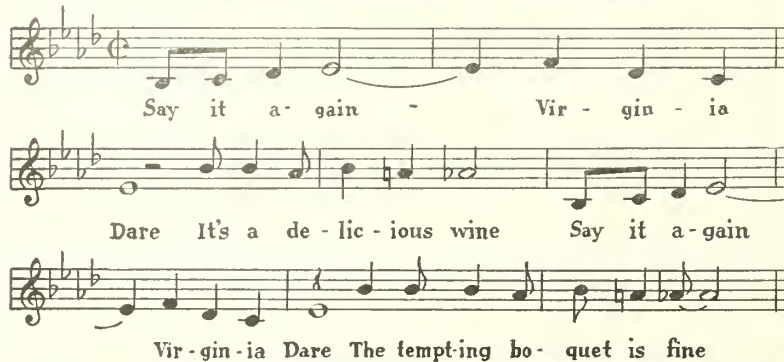
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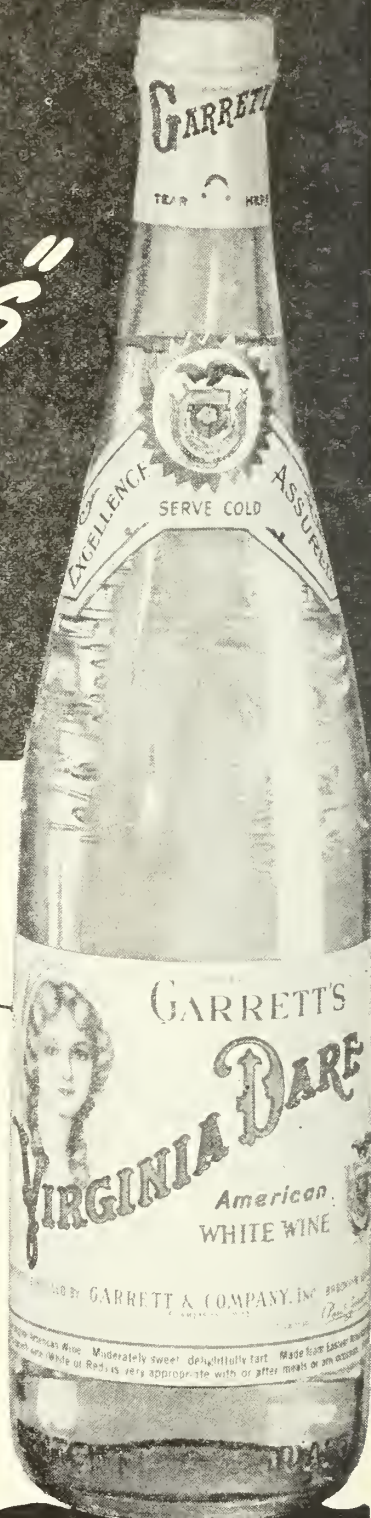
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Programme 40

SATURDAY, JUNE 8, 1946

Number 7

PROGRAMME

BLUE WHITE March	Schmidt
OVERTURE to "Hansel and Gretel"	Humperdinck
*"TRITSCH-TRATSCH" Polka	Strauss
HUNGARIAN DANCE No. 6	Brahms

MARCHE LORRAINE	Ganne
OVERTURE to "The Barber of Seville"	Rossini
HUNGARIAN RHAPSODY No. 9, "Carnival at Pesth"	Liszt
*WARSAW CONCERTO	Addinsell

Piano Soloist: LEO LITWIN

THIRD MOVEMENT from the "Pathetic" Symphony No. 6	Tchaikovsky
Allegro molto vivace	

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Programme 41

MONDAY, JUNE 10, 1946

PROGRAMME

MARCH, "Sambre et Meuse" Planquette-Turlot
*OVERTURE to "Poet and Peasant" Suppé
LITTLE FUGUE in G minor Bach-Cailliet
GIRLS OF BADEN, Waltzes Komzak

PIANO CONCERTO No. 1 in B-flat minor, Op. 23 Tchaikovsky
I. Allegro non troppo e molto maestoso; allegro con spirito
II. Andantino semplice; allegro vivace assai
III. Allegro con fuoco

Soloist: LUISE VOSGERCHIAN

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RED CAVALRY MARCH Gould
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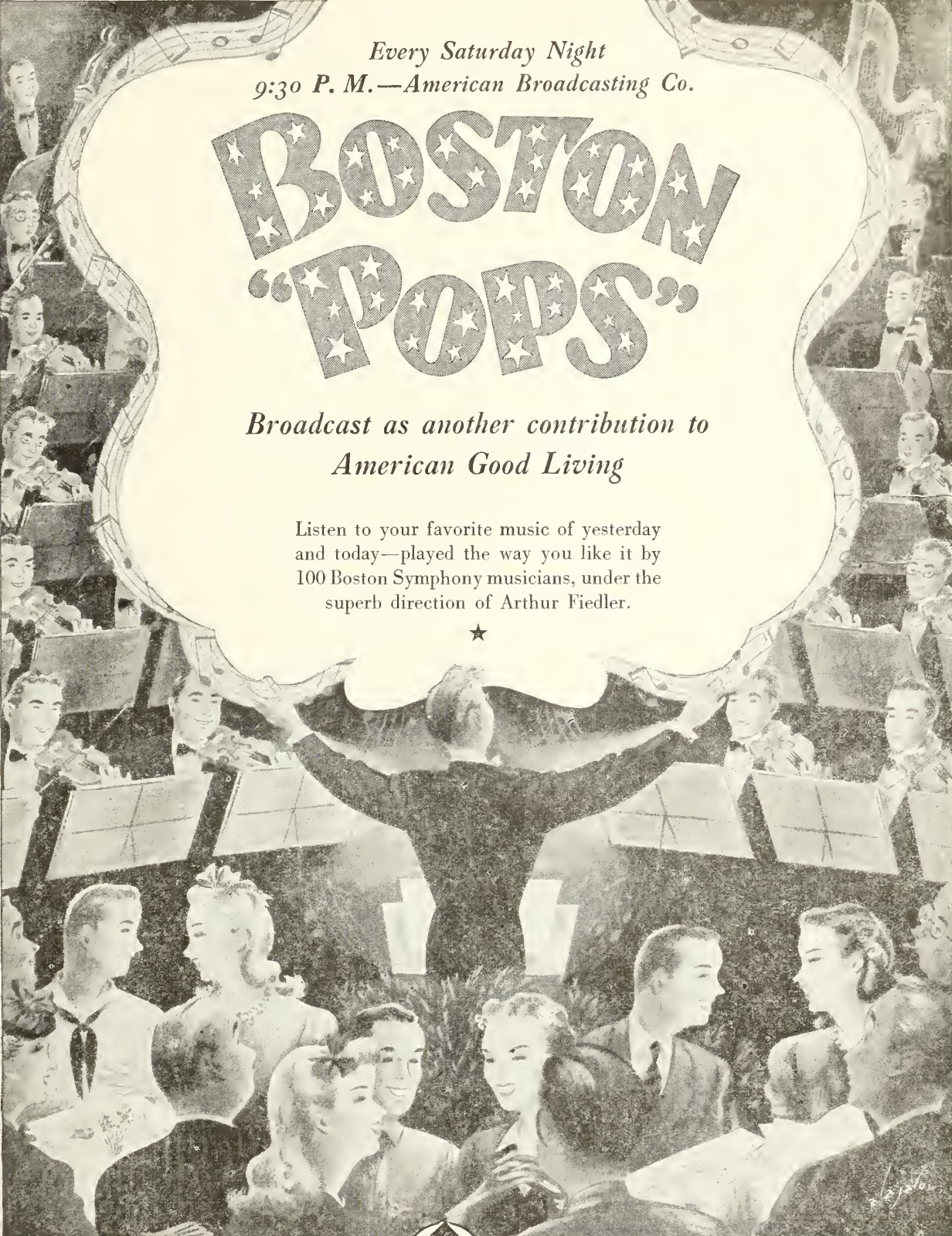
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Programme 42

TUESDAY, JUNE 11, 1946

PAUL CHERKASSKY Conducting

PROGRAMME

SIGURD JORSALFAR, March Grieg
MAY NIGHT Overture Rimsky-Korsakov
LITTLE FUGUE in G minor Bach-Cailliet
THREE DANCES from "The Bartered Bride" Smetana
Polka—Furiant—Dance of the Comedians

BACCHANALE from "Tannhäuser" Wagner
*IN THE VILLAGE from "Caucasian Sketches" Ippolitov-Ivanov
Solo Viola: Jean Cauthapé
Solo English Horn: Jean Devergie

*SPANISH CAPRICE Rimsky-Korsakov
Alborada—Variations—Alborada—Gypsy Scene—Fandango

*WHERE THE CITRONS BLOOM, Waltzes Strauss
TICO TICO Abreu-Bodge
FIRST HUNGARIAN DANCE Brahms
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POP-OVERS

FUGUE.

Such variety of result is shown in the application of this device by various composers of different epochs—and among the works of John Sebastian Bach alone—that the noted musicologist, Willi Apel, suggests substituting the term "fugal procedure" for "fugal form."

The word *fugue* is derived from the Latin word for "flight" (*fuga*), used to summarize the idea of a piece of music in which a theme is in flight from other themes.

JOHN SEBASTIAN BACH (1685-1750)

Wagner, calling on Rossini in Paris in 1860, found him to be an excited subscriber to the complete edition of the works of Bach being published at that time—an honor paid a century after his death. Rossini had just received one volume, and remarked that the day which brought him the next would be one of incomparable delight.

Rossini assured Wagner that "If Beethoven was a prodigy among men, Bach is a miracle of God."

CONCERTO FOR PIANO AND ORCHESTRA, No. 1, TCHAIKOVSKY.

For the lively second theme of the first movement, Tchaikovsky has acknowledged his indebtedness to a blind beggar whom he heard sing the tune at a country fair. In the middle of the second movement appears a waltz which the composer is said to have picked up in a dance hall. A peasant-like dance is heard toward the beginning of the third movement.

To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

Bostonian enthusiasm for the work was unbounded, von Bülow reported by cable to the composer. The message raised Tchaikovsky so far from his previous dejection over Rubinstein's opinion of the music that he spent his last ready cash replying. At a repetition of the performance, the Finale was encored, as Bülow hastened to write the composer, sending newspaper clippings.

Elatedly, Tchaikovsky passed the news along to Rimsky-Korsakov, with this comment:

"Think of the healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

ON THE ESPLANADE.

Jacobus Langendoen, first 'cello of the Pops Orchestra, and long esteemed as a composer, made the skilful orchestration from the piano composition of Keith Brown, who heads the Music Department of Mt. Ida Junior College.

SIGURD JORSALFAR—EDVARD GRIEG (1843-1907)

Contrary to the statement in a noted dictionary of general biography, the title is not that of an opera (of which Grieg produced none) but of a drama by the distinguished Norwegian playwright, poet, and novelist, Bjørnstjerne Bjørnson (1832-1910).

The subject of the play is Sigurd I., surnamed "The Crusader," who was King of Norway from 1103 to 1130. Making an expedition to the Holy Land, which occupied him from 1107 to 1111, he was during this time the hero (in legend, at least) of many adventures in Spain, Sicily and Constantinople.

Besides the Triumphal March, Grieg wrote two other large orchestral pieces for Bjørnson's play—an Overture, and "In the King's Hall." These three compositions, with the "Peer Gynt" music and the Piano Concerto in A, constitute the major items in his small output of large-scale orchestral works. He wrote no symphonies.

(Continued on page 9)

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Programme 43

WEDNESDAY, JUNE 12, 1946

CATHOLIC ALUMNI SODALITY NIGHT
PROGRAMME

*THE STARS AND STRIPES FOREVER, March Sousa
*OVERTURE to "La Belle Helene" Offenbach
WALTZ OF THE FLOWERS from the Ballet "Nutteracker" Tchaikovsky
*BALLET MUSIC from "Aida". Verdi

Dance of the Little Black Slaves—Ballabile

"SOIRÉES MUSICALES," Suite of Movements from Rossini Britten
March—Canzonetta—Tirolese—Bolero—Tarantella

*AVE MARIA Schubert-Wilhelmj
(Solo Violin: Julius Theodorowicz)

ALAMEIN CONCERTO for Piano and Orchestra Albert Arlen
Soloist: LEO LITWIN

GOING BING'S WAY Arranged by Bodge
Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral—
Ac-cen-tchu-ate The Positive

JINGLES ALL THE WAY Cable

*OLD TIMERS' NIGHT AT THE POPS Arranged by Lake
Ta-Ra-Ra Boom De-Ay—The Bowery—Sidewalks of New York—Sweet Rosie
O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the
Old Town Tonight

* Pops Recording

BALDWIN PIANO

(For Words of Songs see Page 23)

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POP-OVERS

"MAY NIGHT"—RIMSKY-KORSAKOV (1844-1908).

Second of the more than dozen operas of this composer, first performed in 1880, and followed by "Snow Maiden." Based on Gogol's like-named play. The score of "May Night," as does that of "The Snow Maiden," shows beneficial influences from Rimsky's editing of works of Glinka, and of his harmonizations of two collections of Russian folksongs.

CAPRICCIO ESPAGNOL—RIMSKY-KORSAKOV.

What is probably the first orchestral concert music based on Spanish folk themes was written by Michael Glinka, "The Father of Russian Music." In 1845, traveling between his native land and France, he was so fascinated by Spanish folk music that he lingered in Spain for two years. He referred to the "original and hitherto unexploited" music of Spain. In Madrid he composed his "Spanish Overture No. 1" based on an Arragonese *jota* which he heard played on a guitar in Valladolid. After his return to Russia he composed his "Spanish Overture No. 2, Night in Madrid." It was based on two songs he had heard sung in Madrid by a muleteer. This work dates from 1847.

In 1883, Chabrier brought out his Rhapsody, "Espana," the most Spanish orchestral composition produced up to that date either inside or outside of Spain, since Glinka's two works. Rimsky-Korsakov's "Capriccio Espagnol" appeared in 1887.

OVERTURE TO "LA BELLE HÉLÈNE" (FAIR HELEN)—OFFENBACH.

Seven years after Offenbach's operetta masterpiece, "Orpheus in Hades," came "Fair Helen," in 1865. As in the earlier work, this one turned classic mythology topsyturvy with extremely hilarious results—Helen of Troy and her associates becoming no less metamorphosed than was Orpheus. Again, however, the buffoonery supposedly aimed at legendary personages was really directed at the frivolities of the court of Napoleon III.

BALLET MUSIC FROM "AIDA."

Words and their interrelation with dramatic situations—the contemplation of these, not dancers' feet—aroused the most natural responses in Verdi. To take care of the ballet ordered of him for "Aida," he found just what he needed in words and situation in Act 2, and for once devoted his highest orchestral skill to the dancers he served under compulsion.

BENJAMIN BRITTEN

Composer of the much-discussed opera, "Peter Grimes," performed thirteen times in England last summer, and to be given its first American performance this summer at the Berkshire Festival. His "Soirées Musicales" is based on themes of Rossini.

AVE MARIA. On this song, Schubert commented in a letter to his father and stepmother. "I never force myself to be devout, except when I feel so inspired," he wrote, "and never compose hymns or prayers unless I feel within me real and true devotion."

This is one of a group of seven songs set to music by Schubert from Walter Scott's "Lady of the Lake," in which it constitutes the whole of Canto XXIX. As Ellen Douglas and her father prepare to rest in their mountain retreat, the lass prays to the Virgin. "Safe may we sleep beneath thy care." In the distance, the breeze carries to Rhoderick Dhu a harp-accompanied voice. "'Tis Ellen, or an angel, sings." Schubert received a hundred dollars for the seven songs, and considered this a windfall of wealth.

The original voice and piano form of the "Ave Maria" was transcribed in such a way as to display the resources of the violin, by August Wilhelmj. He was one of the greatest of violinists.

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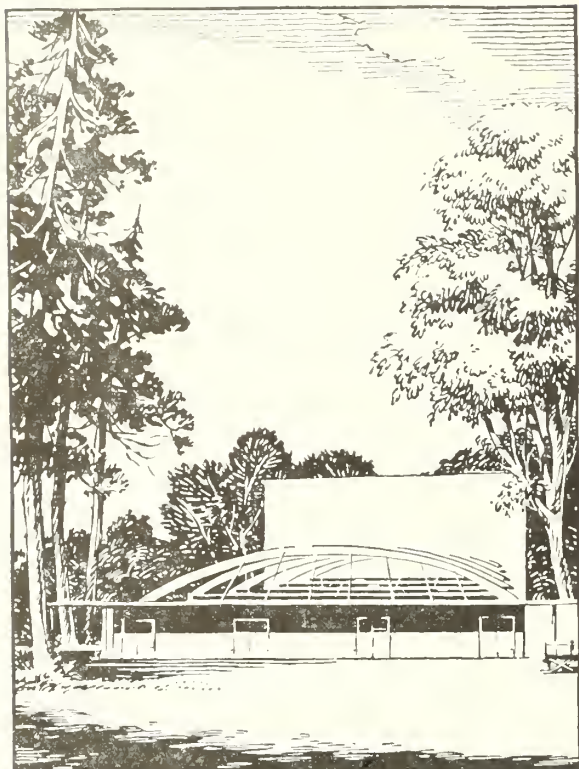
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Jordan Marsh

(Continued on page 11)

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Following the custom established in the last two summers at Tanglewood, Dr. SERGE KOUSSEVITZKY will direct a chamber orchestra of Boston Symphony players in the Theatre-Concert Hall, presenting two programs devoted to the music of Bach and Mozart. Each program will be repeated.

FIRST PROGRAM

Saturday Evening, July 13, at 8:15
Sunday Afternoon, July 14, at 3:30

MOZART.....Symphony in B-flat, No. 33 (K. 319)
MOZART.....Adagio from the Quintet in G minor for
Strings (K. 516)
BACH.....Brandenburg Concerto No. 3 in G major, for
String Orchestra

BACH.....Brandenburg Concerto No. 5 in D major
Piano: LUKAS FOSS
Violin: RICHARD BURGIN
Flute: GEORGES LAURENT

MOZART....Serenade in B-flat for Wind Instruments (K. 361)

SECOND PROGRAM

Saturday Evening, July 20, at 8:15
Sunday Afternoon, July 21, at 3:30

BACH.....Brandenburg Concerto No. 2 in F major
Solo Violin: RICHARD BURGIN
Flute: GEORGES LAURENT
Oboe: FERNAND GILLET
Trumpet: ROGER VOISIN

MOZART.....Violin Concerto in A major, No. 5 (K. 219)
Soloist: WILLIAM KROLL

BACH.....Suite (Overture) in D major, No. 4
MOZART.....Symphony ("Jupiter") No. 41 (K. 551)

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POP-OVERS

"JINGLES"—CABLE.

In this bit of the current Pops season, Mr. Cable, associated with the Toronto Symphony, has woven together the following radio rimed commercials, "identification tags," and symphonic themes:

1. Dentyne Chewing Gum. 2. Pepsicola. 3. Siegfried horn call. 4. Chipso. 5. Return of Pepsicola jingle, mixed with Andante from Haydn's "Surprise" Symphony. 5. Chiclets, plus Dentyne. 6. Ivory Snow. 7. Mortimer Snerd. 8. Pizzicato from Tchaikovsky's Fourth Symphony, plus Supersuds. 9. Return of Ivory Snow. 10. Quiz Kids ("School Days"). 11. Rinso White, ending in a phrase from Richard Strauss' symphonic poem, "Til Eulenspiegel." 12. Allegro from Tchaikovsky's Overture-Fantasy, "Romeo and Juliet." 13. Fugue, with Rinso White as subject, and Dentyne Chewing Gum as counter-subject. 14. Return of Chipso. 15. Banana Song. 16. Intonation of Ivory Snow by the horns, with short coda on Lifebuoy.

"ROSENKAVALIER" WALTZES. In the opera, "The Rose Cavalier," of Richard Strauss (no relation to the family of Johann) these tuneful but slightly leering measures are hummed by the obnoxious Baron Ochs. In this way he betokens his high spirits as he contemplates his intended marriage with the pretty young Sophie (who actually falls in love at first sight with Octavian, the Rose Cavalier).

SECOND CONCERTO—RACHMANINOFF (1873-1943). First American performance with the composer as soloist was with the Boston Symphony Orchestra in New York, on December 3, 1908. The work is notable for its subtle exploitation of the piano's tonal resources.

Sharing with No. 3 the highest critical esteem among its creator's four piano concertos, this work marked a triumph over self. Rachmaninoff had fallen into such a state of despondency over his fancied lack of artistic progress, that he believed he never would be able to go on composing. His doctor convinced him otherwise, and renewed belief of the composer in himself produced this masterpiece — dedicated to the doctor.

CORONATION MARCH FROM "THE PROPHET."

The opera takes its name from an actual historical character, John of Leyden, an innkeeper, who in 1535 headed a group of religious fanatics whose original purpose was to found a socialistic Kingdom of New Zion, at Muenster, in Westphalia.

As the opera presents the story, John, under the title of The Prophet, captures Muenster by force of arms, and is to be crowned in its famous Cathedral, when this impressive march is played — one of the best in all opera.

CHEYENNE INDIAN WAR DANCE. Authentic Indian music is the foundation of this work. It was derived from an Indian who sang and tapped on a little drum the tunes and rhythms of his people's music, for the composer. The latter, Charles Sanford Skilton, born in Northampton, Mass., became a member of the faculty of the University of Kansas.

"ATHALIE" (ATHALIAH)—MENDELSSOHN

In the Bible is found the story of the horribly ambitious usurping Queen Athaliah (Second Book of Kings, Chapter 11; and Second Book of Chronicles, Chapters 22 and 23). Failing to procure the death of the child Joash, the rightful heir to the throne of Israel after his escape from her slaughter of his brothers, Athaliah meets with a merited death by violence, and Joash rules Israel.

France's dramatic poet, Jean Racine, wrote one of his greatest tragedies on the subject, completing it in 1691. It was for a German revival of this drama that Mendelssohn in 1843 composed an overture and incidental music, which had their first complete performance in Berlin in 1845. In the same year there was a revival in London of Handel's "Athalia," his third oratorio, written and performed in 1733.

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COMMONwealth 1492 Mrs. Dana Somes

Programme 44

THURSDAY, JUNE 13, 1946

PROGRAMME

*POMP AND CIRCUMSTANCE March Elgar
OVERTURE to "Raymond" Thomas
WALTZES from "Der Rosenkavalier" R. Strauss
*PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius

CONCERTO NO. 2, in C minor for Piano and Orchestra Rachmaninoff
I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

Soloist: BERNHARD WEISER

SELECTION from "Carousel" Rodgers-Anderson

*SONG FEST Medley
"Pack Up Your Troubles"—"Smiles"—"Till We Meet Again"—"In the Shade
of the Old Apple Tree"—"My Wild Irish Rose"—"Take Me Out to the Ball
Game"—"Sweet Adeline"—"Put On Your Old Gray Bonnet"—"There is a
Tavern in the Town"—"Maine Stein Song"—"Let Me Call You Sweetheart"

*Pops Recording

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(For Words of Songs see Pages 23 and 24)

33

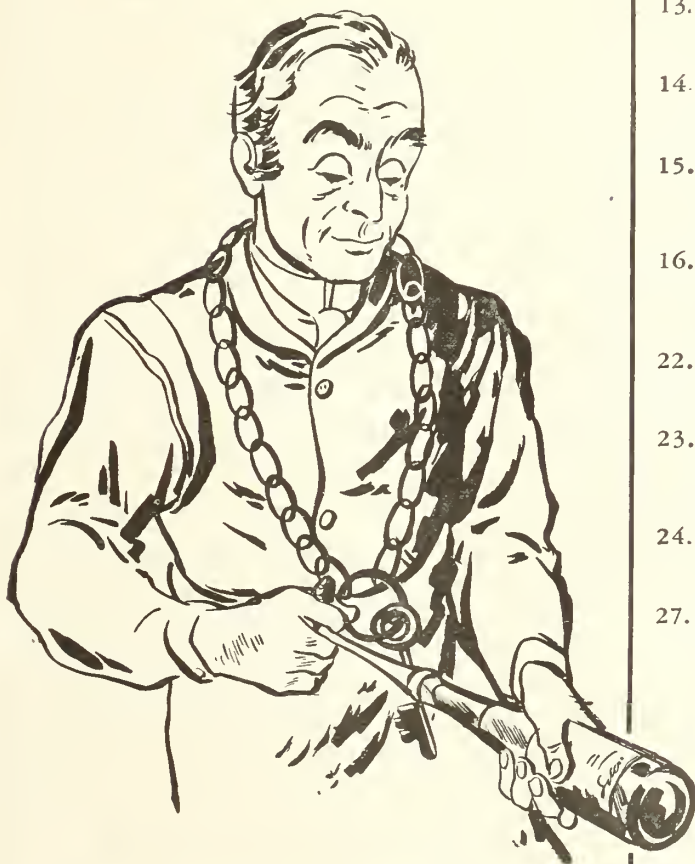
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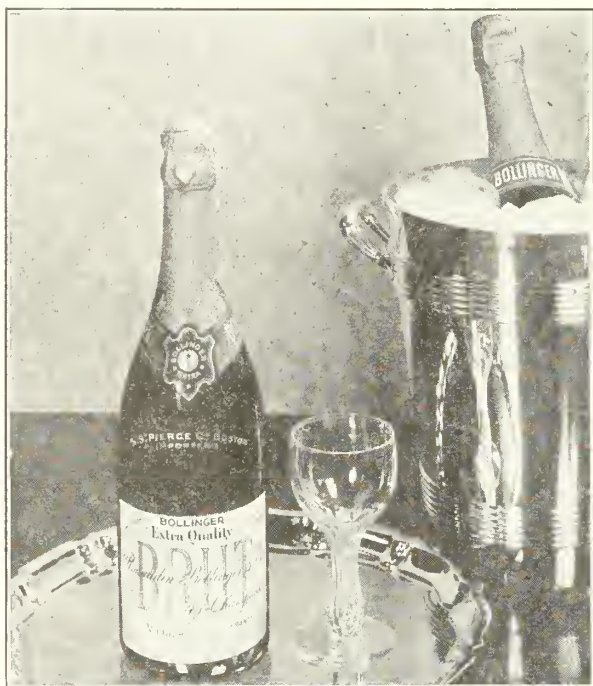
SEE WINE LIST ON PAGE 15

9. *Livermore Dry Sauterne*
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14. *Livermore Chablis*
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 A moderately dry red wine.
23. *Napa Cabernet 1939*
 Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
24. *Napa Zinfandel 1937*
 Made from the Zinfandel grape — a tasty but not heavy red.
27. *California Red Chianti*
 Light, Tawny and moderately dry wine
48. *Extra Dry Cocktail Sherry*
 A favorite Extra Dry Sherry. Clean on the palate.
57. *Dinner Port (Tawny)*
 A relatively dry Tawny Port of considerable quality.
58. *Mission Cream Sherry*
 A rich, semi-sweet cream sherry made in California from the Mission Grape.
59. *Cucamonga Muscatel*
 Pleasantly sweet, rich and tasty.
61. *Superior Port*
 A tawny rich wine excellent after dinner.
62. *Superior Pale Dry Sherry*
 Dry — nutty — fine bouquet.
63. *Superior Muscatel*
 Pleasantly aromatic — rich bouquet.

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	Burgundy	5.00	
30	Gold Seal Brut	5.50	
40	Gold Seal Special Dry	5.50	2.75
50	Charles Fournier	6.00	
60	Great Western Brut Special	6.00	3.25
70	Great Western Extra Dry	5.50	3.00
80	*Ackerman Dry Royal	6.00	
90	Moscato Canelli (Semi Sweet)	4.00	2.25
100	Gold Seal Sparkling Burgundy	5.00	2.75
110	*Charles Heidsieck Champagne	10.00	
120	Padre Sec Champagne	5.50	
130	*Gancia Lacrima Christi	6.50	
140	*Miraflore Lacrima Christi	6.50	
150	San Benito Champagne	4.50	2.50
160	Val Bros. Gran Spumante	4.50	
170	*Bollinger Brut	10.00	5.50
180	Cresta Blanca Champagne	5.00	
190	Cresta Blanca Sparkling Burgundy	5.00	

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4	Garretts American Sauternes	2.00
5	Graves Royal A de Luze & Fils	3.25
6	Inglonook Riesling	2.50 1.50
7	Chateau Wente	2.75
8	Wente Sauvignon Blanc	2.75
9	Pastene Dry Sauterne	2.00 1.25
11	Pastene Sauvignon Vert	2.50
12	Pastene Hock	2.00 1.50
13	Pastene Moselle	2.50
14	Pastene Chablis	2.00 1.25
15	Pastene Rose (Pink)	2.50
16	Pastene Folle Blanche	2.50
17	Padre Reserve Sauterne	1.75
18	Cresta Blanca Sauterne	2.50 1.50
72	Chateau Cresta Blanca	2.50
73	Valliant Sauterne	2.50 1.50
74	Valliant Muscatel	2.50

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19	Inglonook Red Wine	2.00 1.25
21	Inglonook Cabernet	2.50 1.50
22	Pastene Red Burgundy	2.25 1.25
23	Pastene Cabernet	2.50
24	Pastene Zinfandel	2.50
25	*Pontet Canet	3.50
26	Valliant Burgundy	2.50 1.50
27	Pastene California Chianti	2.50
28	Pastene California Chianti (Half Pints)	.75
29	Garretts Virginia Dare Red	2.00
31	Garretts American Burgundy	2.00
32	Padre Reserve Burgundy	1.75
75	Cresta Blanca Burgundy	2.50 1.50
76	Cresta Blanca Claret	2.50

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36	Gold Coast Port	2.00	1.25
37	Gold Coast Sherry	2.00	1.25
38	Gold Coast Muscatel	2.00	1.25
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44	*Cockburn Ruddy Port	2.75	.30
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46	*Cuvillo Vino de Pasto (Semi-Sweet)	3.00	.30
47	*Cuvillo Amontillado Dry-Nutty	3.25	.40
48	Pastene Extra Dry Cocktail Sherry	2.50	.30
49	Cresta Blanca Port	2.25	
51	Cresta Blanca Sherry	2.25	
52	Valliant Port	2.50	
53	Valliant Dry Sherry	2.50	
54	Merry Widow Cocktail (Dubonnet-Vermouth)		.45
55	Dubonnet		.40
56	Vermouth Dry		.30
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59	Pastene Cucamonga Muscatel	2.50	
61	Pastene Port	2.00	1.25
62	Pastene Pale Dry Sherry	2.00	1.25
63	Pastene Muscatel	2.00	1.25
64	*Williams & Humbert Dry Sack Sherry	5.25	
65	Padre Reserve Pale Dry Sherry	2.25	
66	Padre Reserve Port	2.25	
67	Garretts Port	2.25	
68	Garretts Muscatel	2.25	
69	Garretts Sherry Golden	2.25	
71	Paul Garrett Pale Dry Sherry	2.25	

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*Black Horse Ale (11½ oz.)	.50
*Bass Ale Nips	.30

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Wine List on page 15

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Old Golds . .	.25
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Pall Mall . .	.25
Herbert Tareyton . .	.25

Wine List on page 15

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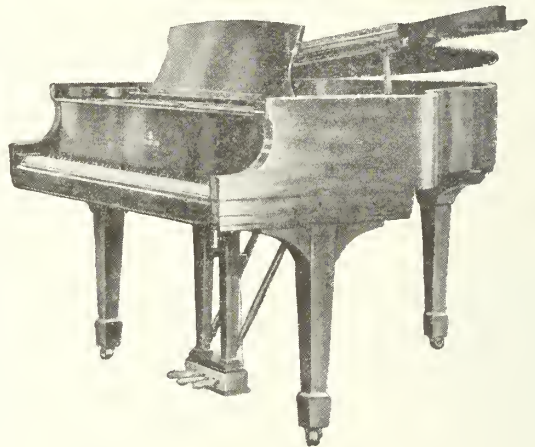
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FRIDAY, JUNE 14, 1946

Programme 45

TUFTS COLLEGE NIGHT

PROGRAMME

*CORONATION MARCH from "The Prophet"	Meyerbeer
OVERTURE to "Colas Breugnot"	Kabalevsky
REMEMBRANCE	Leo Rich Lewis, '87
*MARCHE SLAVE	Tchaikovsky

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Two Songs With Piano:

Let Us Now Praise Famous Men	Vaughan Williams
Finale from "The Gondoliers"	Sullivan

Dr. Marshall Swan, *Conductor*
Ruth Marshall, *Accompanist*

OVERTURE to "Tannhäuser"	Wagner
------------------------------------	--------

Dr. Thompson Stone, *Conductor*

TUFTS SONGS

Tuftonia's Day	E. W. Hayes, '16
Spell It Out For Tufts	A. T. Williams, '19
Dear Alma Mater	L. R. Lewis, '87

SELECTION from "Carousel"	Rodgers-Anderson
PROMENADE	Anderson
INDIAN WAR DANCE	Skilton

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Programme 46

SATURDAY, JUNE 15, 1946

PROGRAMME

MARCH OF THE PRIESTS from "Athalia" Mendelssohn
*OVERTURE to "Oberon" Weber
*PANIS ANGELICUS Franck
*BACCHANALE from "Samson and Delilah" Saint-Saëns

MARCH (To Be Decided by Request)

WALTZES from "Der Rosenkavalier" R. Strauss

CONCERTO in F for Piano and Orchestra Gershwin

I. Allegro
II. Andante con moto
III. Allegro agitato

Soloist: JESÚS MARÍA SANROMÁ

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MONDAY, JUNE 17, 1946

PROGRAMME

QUINCY PORTER Conducting

[illegible]

No. 5, 1st movement (A)
Lois Schaefer, '46, *flute*

Ann Very, '46, violin

Donald Steele, '46, piano

ARIA from "La Gioconda": Suicidio *Ponchielli*

ARIA from "Tannhauser": Dich, theure Halle *Wagner*
Alice Farnsworth, '43, *soprano*

MALCOLM H. HOLMES *Conducting*

*PIANO CONCERTO in F major *Gershwin*

Allegro—Adagio—Allegro agitato

Elizabeth Scher, '44, piano

THE NEW ENGLAND CONSERVATORY CHORUS

FRANCIS FINDLAY *Conductor*

Chorus of Homage *Gericke*

Bells of St. Michael's Tower *Knyvett-Stewart*

Chorale and Finale from "Die Meistersinger" Wagner

MALCOLM H. HOLMES *Conducting*

SELECTION from "Bloomer Girl" *Arlen-Briggs*

[illegible]

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* Pops Recording

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ARTHUR FIEDLER, Conductor

WORDS OF SONGS

OLD TIMERS' NIGHT AT THE POPS

TA-RA-RA BOOM-DE-AY

A bright and stylish girl you see,
Belle of good society;
Not too strict, but rather free,
Yet as right as right can be.
Never forward, never hold,
Not too shy, and not too cold;
But the very thing, I'm told,
That in your arms you'd like to fold.
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay.

THE BOWERY

Oh, the night that I struck New York,
I went out for a quiet walk;
Folks that are on to the city say,
Better by far had I taken Broadway.
I was out to enjoy the sights,
There was the Bowery ablaze with lights;
I had one of the devil's own nights,
And I'll never go there any more.
The Bow'ry, the Bow'ry,
They say such things, and they do strange
things on the Bow'ry, the Bow'ry,
I'll never go there any more.

THE SIDEWALKS OF NEW YORK

East side, West side, all around the town,
The tots sang "Ring-a-Rosie,
London Bridge is falling down";
Boys and girls together, me and Mamie
O'Rourke,
Tripped the light fantastic
On the sidewalks of New York.

SWEET ROSIE O'GRADY

Sweet Rosie O'Grady, my dear little Rose,
You're my steady lady, 'most everyone knows;
And when we are married, bow happy we'll be,
For I love sweet Rosie O'Grady, and Rosie
O'Grady loves me.

DAISY (On a bicycle built for two)

Daisy, Daisy, give me your answer true,
I'm half crazy all for the love of you.
It won't be a stylish marriage—
I can't afford a carriage;
But you'll look sweet upon the seat
Of a bicycle built for two.

WHILE THE BAND PLAYED ON

Casey would waltz with a strawberry blonde,
While the band played on.
He waltzed 'round the floor with the girl he
adored.
While the band played on.
His head, it was loaded, it nearly exploded;
The poor girl, she shook with alarm.
He ne'er left the girl with the strawberry curl,
While the band played on.

AFTER THE BALL

After the ball was over,
After the break of morn,
After the dancers' leaving,
After the stars are gone,
Many a heart is aching,
If you could read them all;
Many the hopes that have vanished
After the ball.

A HOT TIME IN THE OLD TOWN

When you hear dem bells go ding, ling, ling
All join 'round and sweetly you must sing;
And when the verse am through, in the chorus
all join in —
There'll be a hot time in the old town tonight!

SONG FEST, Medley

PACK UP YOUR TROUBLES

Pack up your troubles in your old kit-bag,
And smile, smile, smile.
While you've a lucifer to light your fag,
Smile, boys, that's the style.
What's the use of worrying?
It never was worth while.
So pack up your troubles in your old kit-bag.
And smile, smile, smile.

SMILES

There are smiles that make us happy,
Where are smiles that make us blue;
There are smiles that steal away the tear-drops
As the sunbeams steal away the dew.
There are smiles that have a tender meaning
That the eyes of love alone may see,
But the smiles that fill my life with sunshine
Are the smiles that you give to me.

TILL WE MEET AGAIN

Smile the while you kiss me sad adieu,
When the clouds roll by, I'll come to you.
Then the skies will seem more blue
Down in lovers' lane, my dearie.
Wedding bells will ring so merrily,
Ev'ry tear will be a memory;
So wait and pray each night for me,
Till we meet again.

IN THE SHADE OF THE OLD APPLE TREE

In the shade of the old apple tree,
Where the love in your eyes I could see,
When the voice that I heard, like the song of
the bird,
Seem'd to whisper sweet music to me;
I could hear the dull buzz of the bee,
In the blossoms as you said to me,
"With a heart that is true,
I'll be waiting for you,
In the shade of the old apple tree."

MY WILD IRISH ROSE

My wild Irish rose, the sweetest flow'r that grows,
You may search ev'rywhere, but none can compare
With my wild Irish rose.
My wild Irish rose, the dearest flow'r that grows,
And some day for my sake, she may let me take
The bloom from my wild Irish rose.

TAKE ME OUT TO THE BALL GAME

Take me out to the ball game, take me out with the crowd,
Buy me some peanuts and cracker-jack,
I don't care if I never get back!
Let me root root root for the home-team,
If they don't win it's a shame—
For it's one, two, three strikes,
You're out at the old ball game.

SWEET ADELINE

Sweet Adeline, my Adeline,
At night, dear heart, for you I pine;
In all my dreams your fair face beams;
You're the flower of my heart, sweet Adeline

PUT ON YOUR OLD GREY BONNET

Put on your old grey bonnet,
With the blue ribbon on it,
While I hitch old Dobbin to the shay,
And through the fields of clover
We will drive to Dover
On our golden wedding day.

THERE IS A TAVERN IN THE TOWN

There is a tavern in the town, in the town
And there my true love sits him down, sits him down
And takes his ease 'mid laughter free
And never, never thinks of me.
Fare thee well, for I must leave thee,
Do not let this parting grieve thee.
And remember that the best of friends must part, must part.
Adieu, adieu, kind friends, adieu, adieu, adieu,
I can no longer stay with you, stay with you;
I'll hang my harp on a weeping willow tree,
And may the world go well with thee.

MAINE STEIN SONG

Fill the steins to dear old Maine,
Shout till the rafters ring!
Stand and drink a toast once again!
Let every loyal Maine man sing.
Then—drink to all the happy hours,
Drink to the careless days,
Drink to Maine, our Alma Mater,
The college of our hearts always.

To the trees, to the sky!
To the spring in its glorious happiness,
To the youth, to the fire,
To the life that is moving and calling us!
To the Gods, to the Fates,
To the rulers of men and their destinies;
To the lips, to the eyes,
To the girls who will love us some day!

Oh, fill the steins to dear old Maine,
Shout till the rafters ring!
Stand and drink a toast once again!
Let every loyal Maine man sing.
Then—drink to all the happy hours,
Drink to the careless days,
Drink to Maine, our Alma Mater,
The college of our hearts always.

LET ME CALL YOU SWEETHEART

Let me call you "Sweetheart"; I'm in love with you;
Let me hear you whisper that you love me, too.
Keep the lovelight glowing in your eyes so true,
Let me call you "Sweetheart"; I'm in love with you.



Lake view from Tanglewood lawn

BERKSHIRE FESTIVAL—1946

TANGLEWOOD, LENOX, MASS.

Boston Symphony Orchestra

Serge Koussevitzky, Conductor

Programmes

SERIES A

THURSDAY EVENING JULY 25:

Beethoven — Symphony No. 3 in E-flat major, "Eroica"
Sibelius — Symphony No. 2 in D major

SATURDAY EVENING JULY 27:

Beethoven — Symphony No. 6, "Pastoral"
Rachmaninoff — Piano Concerto No. 2 in C minor
Moussorgsky — Prelude to "Khovanstchina"
Wagner — Prelude to "Die Meistersinger von Nürnberg"
Soloist — EUGENE LIST

SUNDAY AFTERNOON JULY 28:

Mendelssohn — Symphony No. 4 in A major, "Italian"
Copland — Suite from "Appalachian Spring"
Shostakovitch — Symphony No. 5

SERIES B

BRAHMS

THURSDAY EVENING AUGUST 1:

Tragic Overture,
Piano Concerto No. 1, in D minor
Symphony No. 4, in E minor
Soloist — CLAUDIO ARRAU

SATURDAY EVENING AUGUST 3:

Symphony No. 3 in F major
Rhapsody for Contralto, Male Chorus, and Orchestra
Symphony No. 2 in D major
Soloist — CAROL BRICE

SUNDAY AFTERNOON AUGUST 4:

Variations on a Theme by Haydn
Concerto in A minor for Violin and Violoncello
Symphony No. 1, in C minor
Soloists — ERICA MORINI and
GREGOR PIATIGORSKY

SERIES C

THURSDAY EVENING AUGUST 8:

Prokofieff — Symphony No. 5
Schumann — Violoncello Concerto in A minor
Wagner — Prelude to "Lohengrin"
Strauss — "Till Eulenspiegel's Merry Pranks, Rondo"
Soloist — GREGOR PIATIGORSKY

SATURDAY EVENING AUGUST 10:

Schuman — American Festival Overture
Martini — Concerto for Violin
Tchaikovsky — Symphony No. 5, in E minor
Soloist — MISCHA ELMAN

SUNDAY AFTERNOON AUGUST 11:

Thompson — "The Testament of Freedom," for Men's
Voices with Orchestra
Beethoven — Symphony No. 9 in D minor
FESTIVAL CHORUS —
Soloists to be announced

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Programmes on application for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21. A chamber series on Tuesday evenings, July 2, 9, 16, 23, is to be given in cooperation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "Peter Grimes," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, inquire at the new subscription office, Symphony Hall.

Programme 48

TUESDAY, JUNE 18, 1946

PROGRAMME

*CORONATION MARCH from "The Prophet" Meyerbeer
*OVERTURE to "La Belle Helene" Offenbach
EILI, EILI Arranged by Jacchia

Trumpet: ROGER VOISIN

FINALE, Violin Concerto Mendelssohn
(The solo part played by the combined first violins)

HATIKVOH

TWO ARIAS With Orchestra:

"Rachel! quand du Seigneur" from "La Juive" Halévy
"Cielo e mar" from "La Gioconda" Ponchielli

RICHARD TUCKER, Tenor

TWO MOVEMENTS from the Ballet, "Fancy Free" Bernstein
Danzon—Galop

*RHAPSODY IN BLUE Gershwin

Piano Soloist: LEO LITWIN

SONGS WITH PIANO:

"A Dintoir Mit Gott" Low
Venlai Arranged by Lefkowitz
Eli D'Vorim J. Rappaport

MR. TUCKER

Joseph Garnett, Accompanist

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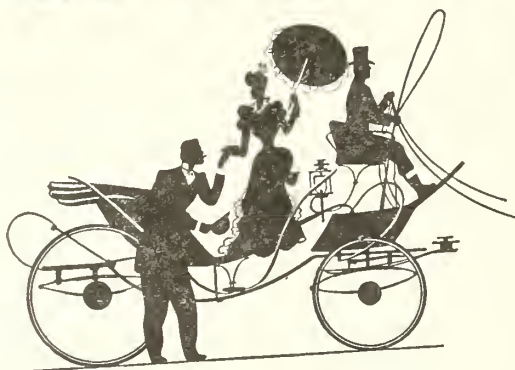
*AMERICAN SALUTE ("When Johnny Comes Marching Home") Gould

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Letter from Randall Thompson to Mr. and Mrs. Douglas Moore, dated July 22, 1940

"The Music Center is truly marvelous — a wonderful set up in heavenly country and such a fine group of students and teachers. I was there the first week but already the place had such spirit and atmosphere. Most congenial, and stimulating to a degree. My *Alleluia* had been sung to perfection at the opening exercises, so my entrance into the place two days later was not so awkward as it might have been. I went to several of the Institute ('professional' students) Orchestra rehearsals, which gave its first concert on Friday night of the first week, opening (if you please) with a certain E minor Symph. led by Leonard Bernstein, student from C. I. M. I confess I enjoyed this privilege because it was really a fine performance. Most of all I relished watching Koussevitzky sit directly behind the student conductors at all rehearsals, criticizing them at every turn. He has proved himself a fine teacher and — still more surprising — a most skillful administrator of the school. His outlook is very broad and he seeks at every turn to do equal justice to the professional and non-professional students. There is no doubt in my mind that he has come out with a permanent institution of the greatest value and importance. It preserves the best in Mr. Surette's Summer School, with an added *plus* of a fine performing group, the presence of members of the B. S. O. and facilities of all kinds — little operas, masques, plays, large choral works, and a situation that is simply beautiful."

Quoted from "Letters of Composers"

(Compiled and Edited by GERTRUDE NORMAN and MIRIAM LUBELL SHRIFF, ALFRED KNOPF, 1946)

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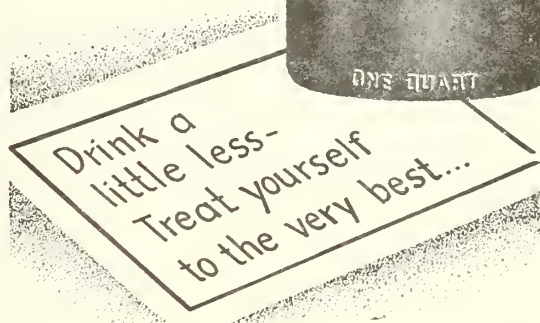
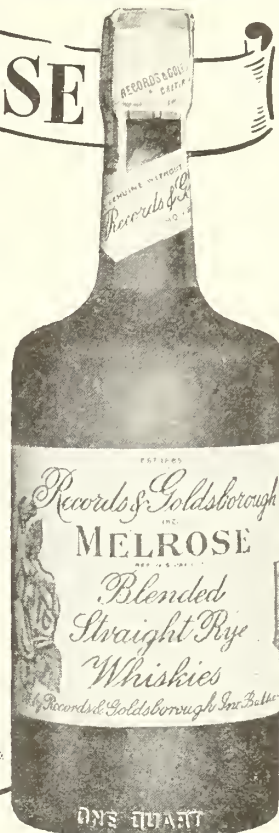


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Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OBERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSSIAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
WILLIAM TELL	<i>Rossini</i>
ZAMPA	<i>Hérold</i>

OPERA EXCERPTS

AIDA — Ballet Suite	<i>Verdi</i>
AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Mascagni</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYESCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA — Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>
SAMSON AND DELILAH — Bacchanale	<i>Saint-Saëns</i>

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TANNHAUSER — Entrance of the Guests	<i>Wagner</i>
THAIS — Meditation	<i>Massenet</i>

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from "Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Pienné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's Dream"	<i>Mendelssohn</i>

CONCERTOS

JESUS MARIA SANROMA — Soloist

PIANO CONCERTO IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO IN F	<i>Gershwin</i>
PIANO CONCERTO NO. 1 IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO NO. 2 IN D MINOR	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

AMERICANA

AMERICA	<i>Smith-Carey</i>
AMERICAN SALUTE ("When Johnny Comes Marching Home")	<i>Gould</i>
ARKANSAS TRAVELLER	<i>Arranged by Guion</i>
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 SONG FEST *Arranged by Bodge*
 STRIKE UP THE BAND *Gershwin*
 TIGER RAG *La Rocca*
 TOY TRUMPET *Scott*
 TURKEY IN THE STRAW *Guion*
 VIRGINIA REEL *Coffey*
 YANKEE DOODLE *Gould*

WALTZES

ARTISTS' LIFE *Strauss*
 CAGLIOSTRO *Strauss*
 DANUBE WAVES *Ivanovici*
 DOCTRINEN *Eduard Strauss*
 EMPEROR *Strauss*
 ESPANA *Waldteufel*
 ESTUDIANтина *Waldteufel*
 EUGENE ONEGIN *Tchaikovsky*
 FAUST *Gounod*

LAGOON *Strauss*
 NEW VIENNA *Strauss*
 LOVES OF THE POET *Strauss*
 ROSES FROM THE SOUTH *Strauss*
 SKATERS *Strauss*
 SLEEPING BEAUTY *Tchaikovsky*
 VIENNA BLOOD *Strauss*
 VOICES OF SPRING *Strauss*
 WHERE THE CITRONS BLOOM *Strauss*
 WINE, WOMAN AND SONG *Strauss*

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 COPPELIA BALLET — Suite *Délibes*
 DANCE OF THE HOURS ("La Gioconda") *Ponchielli*
 FAUST BALLET MUSIC *Gounod*
 RITUAL DANCE OF FIRE *Falla*
 SLEEPING BEAUTY BALLET — Waltz *Tchaikovsky*
 THE INCREDIBLE FLUTIST *Piston*
 THREE-CORNERED HAT *Falla*

MISCELLANEOUS

ANNEN — Polka *Strauss*
 AT DAWNING *Cadman-Herbert*
 AUSTRIAN PEASANT DANCES *Schönherr*
 AVE MARIA *Arcadelt-MacDonald*
 AVE MARIA *Schubert-Wilhelmj*
 BAHN FREI Polka *Ed. Strauss-Bodge*
 BOLERO *Ravel*
 CAPRICCIO ESPAGNOL *Rimsky-Korsakov*
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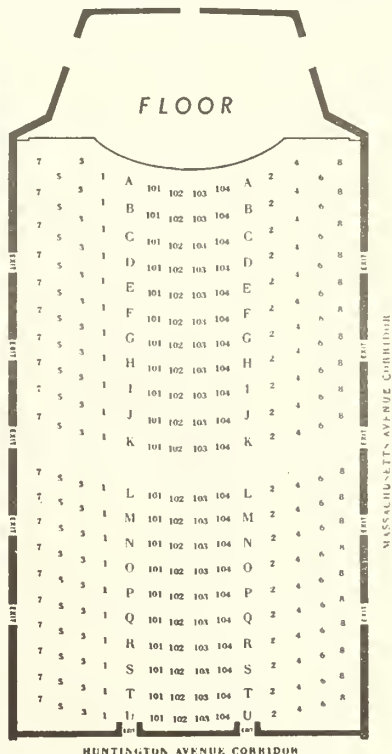
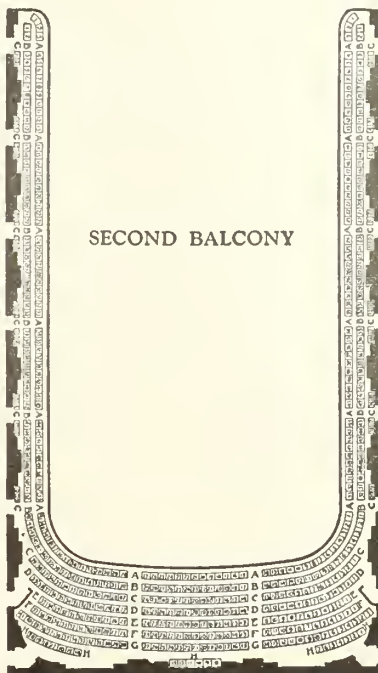
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 KAMENNOI OSTROW (Rêve Angélique)
 LARGO (from "Xerxes")
 LA GOLONDRINA
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Brahms
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 REVE ANGELIQUE (Kamennoi Ostrow)
 SALLY IN OUR ALLEY
 SANS SOUCI — Polka
 SCHERZO (from String Octet)
 SLAVONIC DANCE IN G MAJOR, No. 15
 SONG OF INDIA (from "Sadko")
 SONG OF THE VOLGA
 BARGEMEN
 TIK TAK — Polka
 THUNDER AND LIGHTNING — Polka
 TRITSCH-TRATSCH — Polka
 WALTZ IN A-FLAT (Arr. by Gericke)
 WARSAW CONCERTO (Leo Litwin, Soloist)
 WEDDING MARCH (from "Midsummer Night's Dream")
 WEDDING MARCH ("The Golden COCKEREL")

Tchaikovsky-Cailliet
Franck
Strauss
Joh. Strauss, Jr. & Josef Strauss
"Tik Tak,"
"Bahn Frei," "Pizzicati," "Leichtes Blut," "Annen," "Sans Souci."
Chopin-Glazounov
Old Dutch Air
Rachmaninoff
Rachmaninoff
Ippolitov-Ivanov
Mana-Zucca
Rubinstein
Arranged by Frank Bridge
Strauss
Mendelssohn
Dvorák
Rimsky-Korsakov
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Strauss
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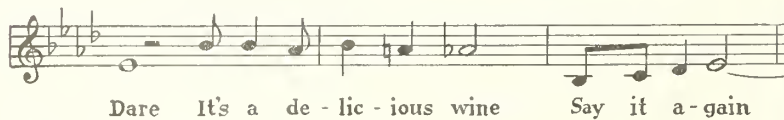
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Programme 46

SATURDAY, JUNE 15, 1946

Number 8

PROGRAMME

MARCH OF THE PRIESTS from "Athalia"	Mendelssohn
*OVERTURE to "Oberon"	Weber
*PANIS ANGELICUS	Franck
*BACCHANALE from "Samson and Delilah"	Saint-Saëns

MARCH, "The Stars and Stripes Forever"	Sousa
WALTZES from "Der Rosenkavalier"	R. Strauss
CONCERTO in F for Piano and Orchestra	Gershwin
I. Allegro	
II. Andante con moto	
III. Allegro agitato	

Soloist: JESÚS MARÍA SANROMÁ

PRELUDE AND GYPSY DANCE "Carmen"	Bizet
*Pops recording	BALDWIN PIANO

Among those present: Jesuit Missions of New England;
Endicott College

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Programme 47

MONDAY, JUNE 17, 1946

NEW ENGLAND CONSERVATORY NIGHT

PROGRAMME

QUINCY PORTER Conducting

*MARCHE MILITAIRE Schubert
BRANDENBURG CONCERTO No. 5, 1st movement (Allegro) Bach
Donald Steele, '46, piano Ann Very, '46, violin Lois Schaefer, '46, flute
ARIA from "La Gioconda": Suicidio Pouchielli
ARIA from "Tannhäuser": Dich, theure Halle Wagner
Alice Farnsworth, '43, soprano

MALCOLM H. HOLMES Conducting

*PIANO CONCERTO in F major Gershwin
Allegro—Adagio—Allegro agitato
Soloist: Elizabeth Scher, '44

THE NEW ENGLAND CONSERVATORY CHORUS

FRANCIS FINDLAY Conductor

Chorus of Homage Gericke
Bells of St. Michael's Tower Knyvett-Stewart
Chorale and Finale from "Die Meistersinger" Wagner

MALCOLM H. HOLMES Conducting

SELECTION from "Bloomer Girl" Arlen-Briggs
MOZART MATRICULATES Templeton-Bodge
SELECTION from "Carousel" Rodgers-Hammerstein

* Pops Recording

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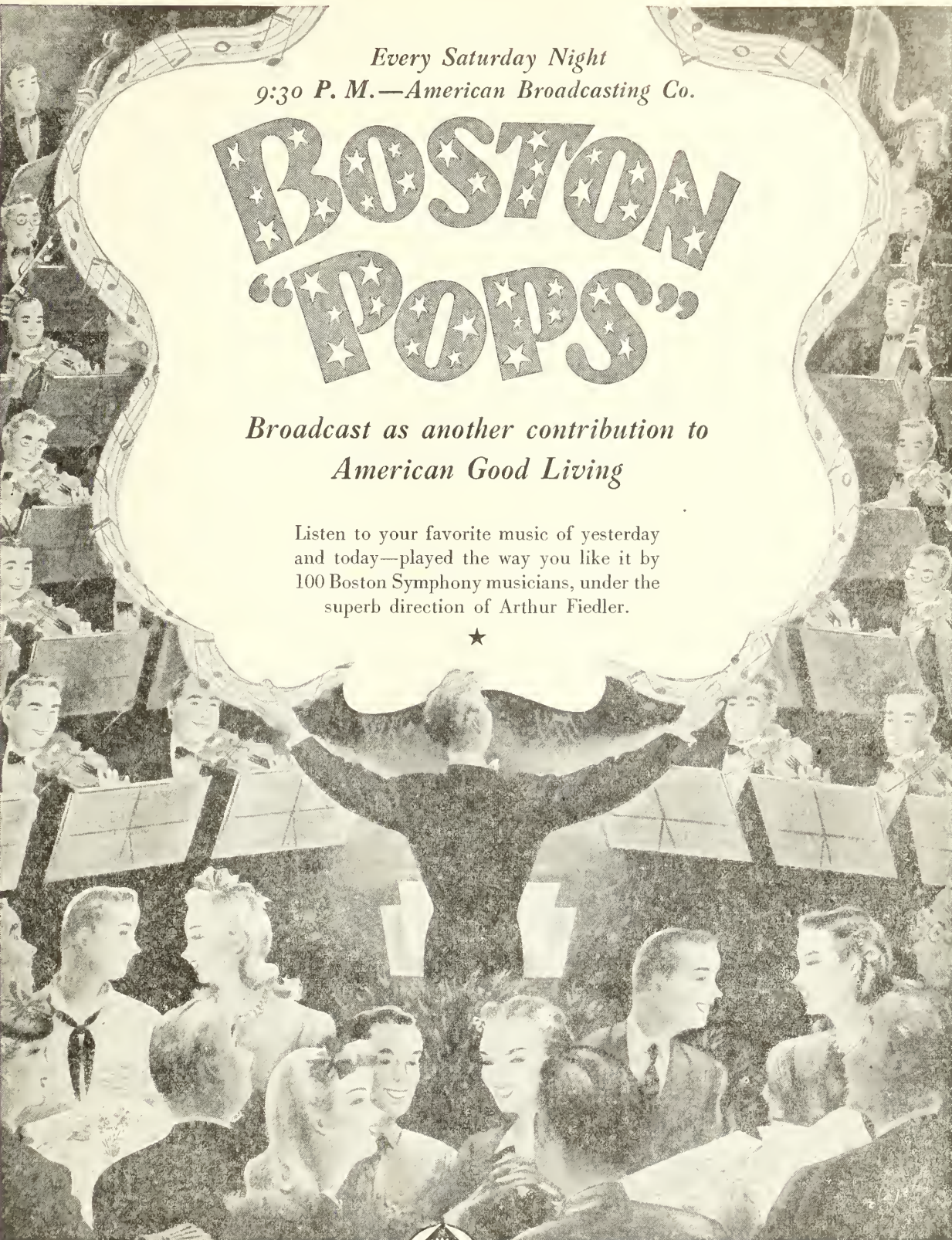
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Programme 48

TUESDAY, JUNE 18, 1946

PROGRAMME

*CORONATION MARCH from "The Prophet" Meyerbeer
*OVERTURE to "La Belle Helene" Offenbach
EILI, EILI Arranged by Jacchia

Trumpet: ROGER VOISIN

FINALE, Violin Concerto Mendelssohn
(The solo part played by the combined first violins)

HATIKVOH

TWO ARIAS With Orchestra:

"Rachel! quand du Seigneur" from "La Juive" Halévy

"Cielo e mar" from "La Gioconda" Ponchielli

RICHARD TUCKER, Tenor

TWO MOVEMENTS from the Ballet, "Fancy Free" Bernstein

Danzon—Galop

*RHAPSODY IN BLUE Gershwin

Piano Soloist: LEO LITWIN

SONGS WITH PIANO:

"A Dintoir Mit Gott" Low

Veulai Arranged by Lefkowitz

Elu D'Vorim J. Rappaport

MR. TUCKER

Joseph Garnett, Accompanist

JINGLES ALL THE WAY


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CORONATION MARCH FROM "THE PROPHET."

The opera takes its name from an actual historical character, John of Leyden, an innkeeper, who in 1535 headed a group of religious fanatics whose original purpose was to found a socialistic Kingdom of New Zion, at Muenster, in Westphalia.

As the opera presents the story, John, under the title of The Prophet, captures Muenster by force of arms, and is to be crowned in its famous Cathedral, when this impressive march is played — one of the best in all opera.

LA BELLE HÉLENE (FAIR HELEN)—OFFENBACH

Act I. Helen is among a group making an offering to Jupiter at his temple in Sparta. An oracle is announced by Calchas, the Augur. It foretells that Helen is to leave her husband, Menelaus, and flee to Troy with Paris, son of Priam. This appears to dampen the spirits of the lady. But they rebound when she catches sight of a stranger, who, although a mere shepherd, is an exceedingly handsome one. An astonishing sport is then engaged in by those assembled, who comprise a roster of heroes of Greek mythology, joined by the shepherd. All compete for a prize in answering conundrums. The handsome shepherd wins—and reveals himself as Paris in reality. Helen's former clouded outlook upon the fate predicted for her in the oracle is completely brightened. Nor is her good cheer overwhelmed by an oracular decree that her husband leave at once for Crete.

Act II. When Paris offers to console Helen during the loneliness of her husband's absence, she sends him off with some sharpness of tongue. She retires, but is roused from slumber by discovery of a prowler. It is Paris. As Helen demands an explanation, Menelaus turns up in the apartment—demanding several explanations. Paris displays such spirit that Helen takes sides with him, by implying that if Menelaus had had any regard for manners, he would have sent word of his intention to return. Paris stalks off—and Helen feels sorry.

Act III. Menelaus has a spat with Helen, calling her untrue. Helen argues that he is talking about things which he dreamed. The storming couple hear the announcement that a new Augur has been appointed, and will shortly arrive in Sparta. Sure enough, a golden galley is espied. The new Augur leaps ashore—and proves to be Paris. He reports that Venus is very angry at recent goings-on, but will relent if Helen will accompany him to her shrine and sacrifice white heifers. Helen, in a spirit of submission to destiny, boards the galley with Paris. Menelaus is enraged, other bystanders sad. The final chorus declares philosophically that all everyone can do now is to prepare for the Trojan War.

CONCERTO IN F—GERSHWIN

Written at the behest of Walter Damrosch as a result of the success of "Rhapsody in Blue." Given its first performance by the New York Symphony Orchestra in 1925, under Damrosch's conductorship, with the composer at the piano, Gershwin did his own orchestration, instead of delegating it, as in the case of "Rhapsody in Blue."

WEDDING MARCH FROM INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM"

After producing the lovely Overture to Shakespeare's comedy in 1826 at the age of seventeen, Mendelssohn seventeen years later achieved one of the most striking feats in musical history by maintaining the supposedly imitable witchery of that youthful triumph with incidental music covering the entire progress of the play.

PRELUDE TO "THE BOURGEOIS GENTILHOMME" —GARGIULO

Here Mr. Fiedler presents the first performance of the first new orchestral score to reach here from Italy since the end of the war.

Its inspiration is the satirical comedy masterpiece of France's great dramatist, Molière. Upon the command of King Louis XIV, in 1670, for the production of a stage diversion with plenty of music and ballet, Molière

(Continued on page 9)

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Programme 49

WEDNESDAY, JUNE 19, 1946

PROGRAMME

*WEDDING MARCH from "A Midsummer Night's Dream" Mendelssohn
PRELUDE to "Le Bourgeois Gentilhomme" Gargiulo
(First performance in America)

*PANIS ANGELICUS Franck
INTRODUCTION TO ACT I, "Raymonda" Glazounov

SECOND HUNGARIAN RHAPSODY Liszt

CONCERTO in A minor for Piano and Orchestra Grieg

I. Allegro molto moderato

II. Adagio

III. Allegro moderato molto e marcato

Soloist: LEO LITWIN

SELECTION from "Porgy and Bess" Gershwin

JINGLES ALL THE WAY Cable

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POP-OVERS

collaborated with the Court musician, Lully. As a result, arias and ballet scenes were cunningly introduced as necessary parts of the dramatic plot, and all leads up to an elaborate ballet to close the play and add a diversion in the form of a Ballet of the Nations.

The plot, Monsieur Jourdain, a Paris merchant who has amassed great wealth, is consumed with the ambition to acquire the airs, graces, and education of a gentleman for himself, and a husband in the fine gentleman class for his daughter. In one of the most famous scenes, Jourdain, at a high price paid to a teacher of elocution, is entranced to learn that "I've been speaking prose all my life, and never knew it!"

"RAYMONDA"—GLAZOUNOV (1865-1936)

Recently revived in abbreviated form—for it is one of the longest of ballets—"Raymonda" was first produced in 1898, at St. Petersburg, in the Maryinsky Theatre. The original choreography was by Marius Petipa, who devised fifty-four new ballets during more than half a century of rule over the Russian ballet stage.

PIANO CONCERTO IN A MINOR, OPUS 16—GRIEG.
Fervent admiration of this work was voiced by Tchaikovsky. He praised it for charm, passion, vitality, originality and beauty.

EDUARD STRAUSS (1835-1916)

The polka, "Bahn Frei," is one of more than 200 dance compositions of this brother of Johann, the Younger. Eduard toured Europe often with his own orchestra, and America in 1901-02—advertised, to the confusion of many, under his more famous brother's title of "The Waltz King."

FROM "NUTCRACKER" BALLET:

WINTER SCENE, WALTZ OF SNOWFLAKES

Up to now unheard in the concert presentation of music from "The Nutcracker" Ballet, Mr. Fiedler presents these delightful measures from the ballet for the first times at the Pops. He has just recently received the music from Russia.

The Snow Scene occurs when the Prince is whisking Marie through the air to the Kingdom of Sweets. Marie learns that the snowstorm is really a band of fairies dancing as they wave branched sticks tipped with snow crystals. In the original production, fifty-nine dancers performed this scene.

ZOLTAN KODALY (b. 1882)

With Bela Bartok, his fellow-student at the Budapest Conservatory, as well as fellow-researcher in Hungarian folksong, Kodaly has taken rank as one of the most important of modern Hungarian composers. He attained world-wide acclaim with his cantata, "Psalmus Hungaricus," of 1923. His works show a pronounced melodic gift.

"HARY JANOS"—KODALY.

Comic opera, first performed in 1926 at Budapest. The concert suite from it was first performed in this country by the New York Philharmonic the following year, under the conductorship of Mengelberg.

The title is the name of a legendary Hungarian character of the genial rogue type.

As Edwin Evans puts it: "He is of the company of Falstaff, Don Quixote, Eulenspiegel, and particularly of Münchhausen . . . a soldier who sits in the village inn boasting of heroic deeds which he never performed. He believes his own stories, for in his day-dreams they are all true."

BALLET MUSIC FROM "FAUST"—GOUNOD.

For the occupation of the corps de ballet and the delectation of its admirers, Gounod expanded his opera by introducing this episode before the last act, with its prison scene.

"JINGLES"—CABLE.

In this hit of the current Pops season, Mr. Cable, associated with the Toronto Symphony, has woven to-

(Continued on page 11)



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FIRST PROGRAM

MOZART.....Symphony in B-flat, No. 33 (K. 319)
MOZART.....Adagio from the Quintet in G minor for
 Strings (K. 516)
BACH.....Brandenburg Concerto No. 3 in G major, for
 String Orchestra

MOZART...Serenade in B-flat for Wind Instruments (K. 361)

BACH.....Brandenburg Concerto No. 2 in F major
Solo Violin: RICHARD BURGIN
Flute: GEORGES LAURENT
Oboe: FERNAND GILLET
Trumpet: ROGER VOISIN

BACH.....Suite (Overture) in D major, No. 4
MOZART.....Symphony ("Jupiter") No. 41 (K.551)

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1. Dentyne Chewing Gum. 2. Pepsicola. 3. Siegfried horn call. 4. Chipso. 5. Return of Pepsicola jingle, mixed with Andante from Haydn's "Surprise" Symphony. 6. Chiclets, plus Dentyne. 7. Ivory Snow. 8. Mortimer Snerd. 9. Pizzicato from Tchaikovsky's Fourth Symphony, plus Supersuds. 10. Return of Ivory Snow. 11. Quiz Kids ("School Days"). 12. Rinso White, ending in a phrase from Richard Strauss' symphonic poem, "Til Eulenspiegel." 13. Allegro from Tchaikovsky's Overture-Fantasy, "Romeo and Juliet." 14. Fugue, with Rinso White as subject, and Dentyne Chewing Gum as counter-subject. 15. Return of Chipso. 16. Banana Song. 17. Intonation of Ivory Snow by the horns, with short coda on Lifebuoy.

"L'ARLESIEUNNE" SUITE, No. 1 — GEORGES BIZET. Excerpts from twenty-seven pieces written to be used incidentally with performances of Daudet's like-named drama.

INVITATION TO THE DANCE. Orchestrated by Berlioz from a piano solo of Weber. The plot, as told by Weber himself: First appearance of the dancers. The lady's evasive reply. His pressing invitation. Her consent. He begins conversation. Her reply. He speaks with greater warmth. The sympathetic agreement. He addresses her with regard to the dance. Her answer. They take their places. Waiting for the commencement of the dance. The conclusion of the dance, his thanks, her reply, and their retirement.

"A MIDSUMMER NIGHT'S DREAM"

THE SCHERZO is suggestive of the scene closing Act I., in which Peter Quince calls off "the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and duchess on their wedding day at night." (One may easily imagine from the music that Puck is looking impishly through a window at the drama-ambitious yokels, and snickering to himself. "Lord, what fools these mortals be!") There is also a suggestion, through a more sprightly cast to the music, of the episodes to follow in Act II, in the woodland scene. Here the playgoer is introduced to Puck, the fairies, Oberon their king, Titania their queen, and the beginning of Puck's bungling enchantment which muddles the romances of the two pairs of mortal lovers.

VICTOR HERBERT (b. Dublin, Ireland, 1859; d. New York City, 1924).

Sent to Germany at the age of 7 to take up a musical education, at the Humanistisches Gymnasium at Stuttgart. After private instruction at Baden-Baden, he developed rapidly into a fine 'cellist, toured Europe as soloist, became first 'cello of the Strauss orchestra in Vienna (under Eduard Strauss), then the Court Orchestra in Stuttgart, where he began to study composition privately, and brought out some songs and a concerto for his instrument and orchestra.

"IL GUARANY" — GOMES

Brought out in Milan at La Scala Theatre, in 1870, this opera of Brazilian-born Antonio Carlos Gomes adhered so closely to Italian opera models that it succeeded throughout Italy after its exceptional opening-night success. In the history of music pertaining to the Americas, it is significant for containing themes from the music of the Amazon Indians.

Born in Campinas, Brazil, of Portuguese parents in 1836, Gomes won such fame with his first two operas that the Emperor Dom Pedro II favored him with a high reward, but one not in the interests of developing a distinctive type of Brazilian musical art. The Emperor granted his promising twenty-seven-year-old subject a fund to enable him to study in Milan how to produce good Italian operas!

THE FLIGHT OF THE BUMBLE-BEE. The insect is an enchanted prince, hero of Rimsky-Korsakoff's opera, "The Fairy Tale of Tsar Saltan."

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Programme 50

THURSDAY, JUNE 20, 1946

PROGRAMME

*INTRODUCTION TO ACT III, "Lohengrin" Wagner
WINTER SCENE AND WALTZ of the Snow Flakes from the Second
"Nutcracker" Suite Tchaikovsky
INTERMEZZO from "Háry János" Kodaly
*WALTZ SCENE from "Faust" Gounod

FINALE of "Scheherazade" Rimsky-Korsakov
Festival at Baghdad—The Ship Goes To Pieces on a Rock Surmounted
by a Bronze Warrior—Conclusion

CONCERTO for Violoncello and Orchestra Saint-Saëns
Allegro non troppo—Allegretto con moto—Allegro non troppo
Soloist: GERALD WARBURG

SELECTION from "Carousel" Rodgers-Anderson
JINGLES ALL THE WAY Cable
FARANDOLE from "L'Arlésienne" Bizet

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Well balanced full — rich — dry.

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A moderately dry red wine.

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Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.

24. *Napa Zinfandel 1937*

Made from the Zinfandel grape — a tasty but not heavy red.

27. *California Red Chianti*

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48. *Extra Dry Cocktail Sherry*

A favorite Extra Dry Sherry. Clean on the palate.

57. *Dinner Port (Tawny)*

A relatively dry Tawny Port of considerable quality.

58. *Mission Cream Sherry*

A rich, semi-sweet cream sherry made in California from the Mission Grape.

59. *Cucamonga Muscatel*

Pleasantly sweet, rich and tasty.

61. *Superior Port*

A tawny rich wine excellent after dinner.

62. *Superior Pale Dry Sherry*

Dry — nutty — fine bouquet.

63. *Superior Muscatel*

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20	Paul Garrett N. Y. State Sparkling Burgundy	5.00	
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40	Gold Seal Special Dry	5.50	2.75
50	Charles Fournier	6.00	
60	Great Western Brut Special	6.00	3.25
70	Great Western Extra Dry	5.50	3.00
80	*Ackerman Dry Royal	6.00	
90	Moscato Canelli (Semi Sweet)	4.00	2.25
100	Gold Seal Sparkling Burgundy	5.00	2.75
110	*Charles Heidsieck Champagne	10.00	
120	Padre Sec Champagne	5.50	
130	*Gancia Lacrima Christi	6.50	
140	*Miraflore Lacrima Christi	6.50	
150	San Benito Champagne	4.50	2.50
160	Vai Bros. Gran Spumante	4.50	
170	*Bollinger Brut	10.00	5.50
180	Cresta Blanca Champagne	5.00	
190	Cresta Blanca Sparkling Burgundy	5.00	

RHINE WINES

1	*Neuchatel Swiss Wine (Light Red or White)	3.50
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4	Garretts American Sauternes	2.00
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7	Chateau Wente	2.75
8	Wente Sauvignon Blanc	2.75
9	Pastene Dry Sauterne	2.00 1.25
11	Pastene Sauvignon Vert	2.50
12	Pastene Hock	2.00 1.50
13	Pastene Moselle	2.50
14	Pastene Chablis	2.00 1.25
15	Pastene Rose (Pink)	2.50
16	Pastene Folle Blanche	2.50
17	Padre Reserve Sauterne	1.75
18	Cresta Blanca Sauterne	2.50 1.50
72	Chateau Cresta Blanca	2.50
73	Valliant Sauterne	2.50 1.50
74	Valliant Muscatel	2.50

RED WINES

19	Inglenook Red Wine	2.00 1.25
21	Inglenook Cabernet	2.50 1.50
22	Pastene Red Burgundy	2.25 1.25
23	Pastene Cabernet	2.50
24	Pastene Zinfandel	2.50
25	*Pontet Canet	3.50
26	Valliant Burgundy	2.50 1.50
27	Pastene California Chianti	2.50
28	Pastene California Chianti (Half Pints)	.75
29	Garretts Virginia Dare Red	2.00
31	Garretts American Burgundy	2.00
32	Padre Reserve Burgundy	1.75
75	Cresta Blanca Burgundy	2.50 1.50
76	Cresta Blanca Claret	2.50

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37	Gold Coast Sherry	2.00	1.25
38	Gold Coast Muscatel	2.00	1.25
39	Gold Coast Angelica	2.00	1.25

SHERRIES — PORTS — MADEIRA

		Bot.	Glass
41	*Duff Gordon Generoso	3.00	.30
42	*Duff Gordon Amontillado	4.00	.40
43	*Duff Gordon Oloroso	4.00	.35
44	*Cockburn Ruddy Port	2.75	.30
45	*Cossart Gordon Southside Madeira	3.00	.30
46	*Cuvillo Vino de Pasto (Semi-Sweet)	3.00	.30
47	*Cuvillo Amontillado Dry-Nutty	3.25	.40
48	Pastene Extra Dry Cocktail Sherry	2.50	.30
49	Cresta Blanca Port	2.25	
51	Cresta Blanca Sherry	2.25	
52	Valliant Port	2.50	
53	Valliant Dry Sherry	2.50	
54	Merry Widow Cocktail (Dubonnet-Vermouth)		.45
55	Dubonnet		.40
56	Vermouth Dry		.30
57	Pastene Dinner Port (Tawny)	2.50	
58	Pastene Miaslon Cream Sherry (Semi-Sweet)	2.50	
59	Pastene Cucamonga Muscatel	2.50	
61	Pastene Port	2.00	1.25
62	Pastene Pale Dry Sherry	2.00	1.25
63	Pastene Muscatel	2.00	1.25
64	*Williams & Humbert Dry Sack Sherry	5.25	
65	Padre Reserve Pale Dry Sherry	2.25	
66	Padre Reserve Port	2.25	
67	Garretts Port	2.25	
68	Garretts Muscatel	2.25	
69	Garretts Sherry Golden	2.25	
71	Paul Garrett Pale Dry Sherry	2.25	

BEER AND ALE

Carlings Red Cap Ale	.30
Jacob Ruppert Ale and Beer	.35
Pabst Blue Ribbon Beer	.35
Pickwick Ale	.25
Pickwick Ale Light	.25
Hanley's Ale	.25
Famous Narragansett Light Ale and Lager Beer	.25
*Black Horse Ale (11 ½ oz.)	.50
*Bass Ale Nips	.30

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Liverwurst	.20
Swiss Cheese	.25
Ham	.25
Whole Wheat and Cream Cheese	.20
Swiss Cheese, sliced, with Crackers	.25
Camembert, with Crackers	.25

CAKES AND APPETIZERS

Pretzels	.10
Cheese Wafers	.10
Layer Cake	.10
Assorted Cookies	.10
Fruit Tarts	.15

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Chocolate
Coffee
Special of the Day
Cherry Sundae
Pineapple Sundae
Strawberry Sundae

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Signature Assortment, 1/2 lb.
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KEMP'S

SALTED NUTS

"Step-A-Head" Mixed Nuts, 1 lb.
Peanuts, 1/2 lb.
Selected Spanish Peanuts, 1/2 lb.
Salted Selected Pecans, 5 1/2 oz.	. . . . .
Selected Mixed Nuts, 6 1/2 oz.
Fancy Cashews, 7 oz.
Extra Fancy Almonds, 7 oz.

Wine List on page 15

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By O.P.A. regulations, our ceiling prices are our hi



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Hot Coffee, Individual Pots20
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Hot Coffee or Tea20

FRESH FRUIT DRINKS

Apple Punch (non-alcoholic)25
Raspberry or Sauterne Punch40
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GINGER ALE, ETC.

Poland Spring Pale Dry 7 oz. . .	.15
Poland Spring Pale Dry 12 oz. . .	.25
POP PUNCH served in pitchers . .	.75
Monade served in pitchers . . .	.75
RASPBERRY OR SAUTERNE	
PUNCH served in pitchers . . .	1.00

Prices, in which case they are below ceiling price.
 All of these prices are available for your inspection

MINERAL WATERS

Poland Spring Water 7 oz. . . .	.10
Poland Club Soda 6 oz. . . .	.10

CIGARS

Vegadelrey Petit Inv. . . . .	.15
Armas Del Cassa Perfecto . . . .	.20
Overland Londres . . . . .	.15
Overland Perfectos . . . . .	.20

IMPORTED CIGARS

Cabana Belvedere . . . . .	.30
Cabana Exquisitos35

CIGARETTES


Lucky Strikes25
Chesterfields25
Camels25
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Philip Morris25
S. S. Pierce Virginia Blend25
Pall Mall25
Herbert Tareyton25

Wine List on page 15

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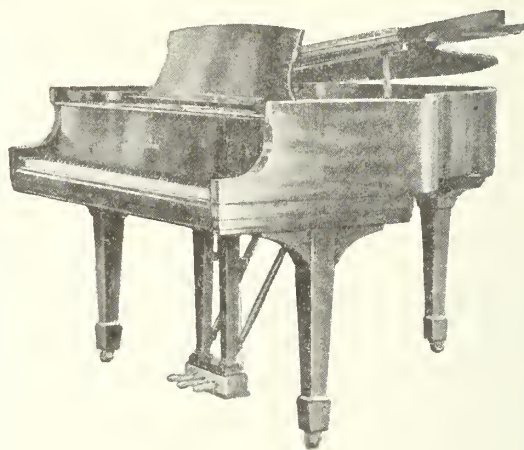
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FRIDAY, JUNE 21, 1946

Programme 51

PROGRAMME

*POMP AND CIRCUMSTANCE, March Elgar
 SUITE FROM THE BALLET, "Raymonda" Glazounov
 Evening—La Romanesca—Entr'acte Act III
 CLAIR DE LUNE Debussy
 INVITATION TO THE WALTZ Weber-Berlioz

SCHERZO from "A Midsummer Night's Dream" Mendelssohn
 RONDO BRILLANT, Op. 29, for Piano and Orchestra Mendelssohn
 Soloist: BERNHARD WEISER
 *DANCE OF THE HOURS from "La Gioconda" Ponchielli

VICTOR HERBERT FAVORITES Arranged by Sanford
 March of the Toys—Absinthe Frappé—Because You're You—When You're
 Away—I Can't Do the Sum—I'm Falling in Love With Some One—Gypsy
 Love Song—Italian Street Song—Kiss Me Again—The Irish Have a Great
 Day Tonight

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 *STRIKE UP THE BAND Gershwin

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July 21st

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VIRGINIA SALE
in her famous Solo Revue
AMERICANA
Reservations HUB. 3593

Programme 52

SATURDAY, JUNE 22, 1946

PROGRAMME

*ENTRANCE OF THE GUESTS INTO THE WARTBURG

from "Tannhäuser" Wagner

*OVERTURE to "H Gnarany" Gomes

FLIGHT OF THE BUMBLE BEE Rimsky-Korsakov

WALTZ OF THE FLOWERS from the "Nutcracker" Ballet Tchaikovsky

MARCH "Sambre et Meuse" Planquette-Turlot

*OVERTURE to "Poet and Peasant" Suppé

RONDO BRILLANT, Op. 29, for Piano and Orchestra Mendelssohn

Soloist: BERNHARD WEISER

INTERMEZZO from "Háry János" Kodaly

DANCE NUMBER (To Be Decided By Request) Brown

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[21]



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TANGLEWOOD LISTS 42 EVENTS

CONCERTS AND OPERA OPEN TO ALL INTERESTED

A schedule of activities at the Berkshire Music Center far exceeding that of any pre-war season is announced by Serge Koussevitzky, the director of the Boston Symphony Orchestra's school at Tanglewood in the Berkshire Hills.

Audiences will be admitted to 42 performances within the six weeks' term of the Center (July 1-August 10), an average of one a day. Of these, 16 will be open to the public by paid admission—the nine concerts of the Berkshire Festival and the four Bach-Mozart concerts, all by the Boston Symphony Orchestra under Dr. Koussevitzky's direction. Three Saturday morning Festival rehearsals will be open to the public at a minimum charge for the benefit of the Orchestra's Pension Fund.

Four Chamber Music concerts on the first four Tuesday evenings in July will be performed by Boston Symphony and guest artists under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. These will be open to the public by invitation. There will likewise be 22 performances by the students of the Music Center, and those who are interested in the Center will be admitted free of charge, by invitation. Included are the three performances (August 6, 7, 9) of "Peter Grimes," Benjamin Britten's opera composed on commission for Tanglewood, performed with outstanding success in England and other European countries, and here to have its first American presentation. "Peter Grimes" will be produced by the opera department, under the direction of Dr. Herbert Graf, Richard Rychtarik designing the settings and Leonard

Bernstein conducting each performance. The chorus will be prepared by Hugh Ross. There will be two evenings of opera scenes by the opera workshop, under the direction of Boris Goldovsky.

The Berkshire Music Center orchestras, under the direction of Stanley Chapple, Leonard Bernstein, and Richard Burgin, will give six concerts. The Chorus, under the direction of Robert Shaw, will give six concerts. Chamber groups, under the supervision of Gregor Piatigorsky, will give five concerts, one of them with a group of madrigal singers. The students of the school will number 300, selectively drawn from the United States and abroad, and representing our foremost schools of music.

The Berkshire Music Center, the realization of a plan long cherished by Dr. Koussevitzky, aims to develop the more talented of our younger generation of musicians by the experience of actual performance. The school, supported in part by tuition fees and Festival receipts, depends also upon its well wishers. A Society of Friends of the Berkshire Music Center has therefore been formed. Membership is effected by a voluntary contribution to the Berkshire Music Center, Tanglewood, Lenox, Massachusetts. The 22 performances, concert and operatic, listed above, and the four Coolidge chamber concerts will be open by invitation to those enrolled as Friends of the Berkshire Music Center.

Tanglewood, the 200-acre summer home of the Boston Symphony Orchestra, is now being prepared for the summer session. A new ticket office and reception center has been built at the entrance. The Theatre-Concert Hall and the Music Shed are being renovated. In the parking field, drainage, hard surfacing and roadways are being installed. The students of the Berkshire Music Center will be housed at the Lenox School and the Morgan Bonsal estate in Lenox, and the Barrington School in Great Barrington.



Dr. Koussevitzky at home in Lenox

BERKSHIRE FESTIVAL—1946

TANGLEWOOD, LENOX, MASS.

Boston Symphony Orchestra

Serge Koussevitzky, Conductor

Programmes

SERIES A

THURSDAY EVENING JULY 25:

Beethoven — Symphony No. 3 in E-flat major, "Eroica"
Sibelius — Symphony No. 2 in D major

SATURDAY EVENING JULY 27:

Beethoven — Symphony No. 6, "Pastoral"
Rachmaninoff — Piano Concerto No. 2 in C minor
Moussorgsky — Prelude to "Khovanstchina"
Wagner — Prelude to "Die Meistersinger von Nürnberg"
Soloist — EUGENE LIST

SUNDAY AFTERNOON JULY 28:

Mendelssohn — Symphony No. 4 in A major, "Italian"
Copland — Suite from "Appalachian Spring"
Shostakovich — Symphony No. 5

SERIES B

BRAHMS

THURSDAY EVENING AUGUST 1:

Tragic Overture,
Piano Concerto No. 1, in D minor
Symphony No. 4, in E minor
Soloist — CLAUDIO ARRAU

SATURDAY EVENING AUGUST 3:

Symphony No. 3 in F major
Rhapsody for Contralto, Male Chorus, and Orchestra
Symphony No. 2 in D major
Soloist — CAROL BRICE

SUNDAY AFTERNOON AUGUST 4:

Variations on a Theme by Haydn
Concerto in A minor for Violin and Violoncello
Symphony No. 1, in C minor
Soloists — ERICA MORINI and
GREGOR PIATIGORSKY

SERIES C

THURSDAY EVENING AUGUST 8:

Prokofieff — Symphony No. 5
Schumann — Violoncello Concerto in A minor
Wagner — Prelude to "Lohengrin"
Strauss — "Till Eulenspiegel's Merry Pranks, Rondo"
Soloist — GREGOR PIATIGORSKY

SATURDAY EVENING AUGUST 10:

Schuman — American Festival Overture
Martini — Concerto for Violin
Tchaikovsky — Symphony No. 5, in E minor
Soloist — MISCHA ELMAN

SUNDAY AFTERNOON AUGUST 11:

Thompson — "The Testament of Freedom," for Men's
Voices with Orchestra
Beethoven — Symphony No. 9 in D minor
FESTIVAL CHORUS —
Soloists to be announced

Series tickets on sale at the Subscription Office.

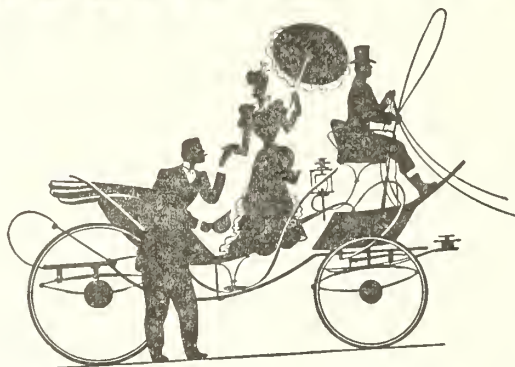
Programmes on application for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21. A chamber series on Tuesday evenings, July 2, 9, 16, 23, is to be given in cooperation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "Peter Grimes," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, inquire at the new subscription office, Symphony Hall.



Intermission Time at a Berkshire Festival

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Under Tanglewood Pines

THE BERKSHIRE MUSIC CENTER

Letter from Randall Thompson to Mr. and Mrs. Douglas Moore, dated July 22, 1940

"The Music Center is truly marvelous — a wonderful set up in heavenly country and such a fine group of students and teachers. I was there the first week but already the place had such spirit and atmosphere. Most congenial, and stimulating to a degree. My *Alleluia* had been sung to perfection at the opening exercises, so my entrance into the place two days later was not so awkward as it might have been. I went to several of the Institute ('professional' students) Orchestra rehearsals, which gave its first concert on Friday night of the first week, opening (if you please) with a certain E minor Symph. led by Leonard Bernstein, student from C. I. M. I confess I enjoyed this privilege because it was really a fine performance. Most of all I relished watching Koussevitzky sit directly behind the student conductors at all rehearsals, criticizing them at every turn. He has proved himself a fine teacher and — still more surprising — a most skillful administrator of the school. His outlook is very broad and he seeks at every turn to do equal justice to the professional and non-professional students. There is no doubt in my mind that he has come out with a permanent institution of the greatest value and importance. It preserves the best in Mr. Surette's Summer School, with an added *plus* of a fine performing group, the presence of members of the B. S. O. and facilities of all kinds — little operas, masques, plays, large choral works, and a situation that is simply beautiful."

Quoted from "Letters of Composers"

(Compiled and Edited by GERTRUDE NORMAN and MIRIAM LUBELL SHRIFTE, ALFRED KNOPF, 1946)

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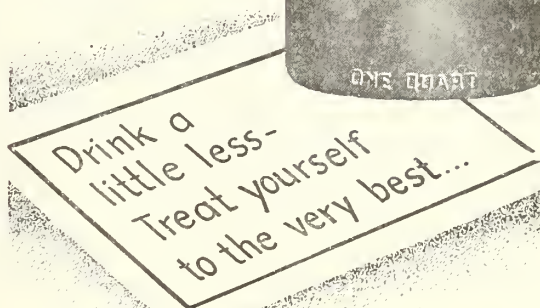
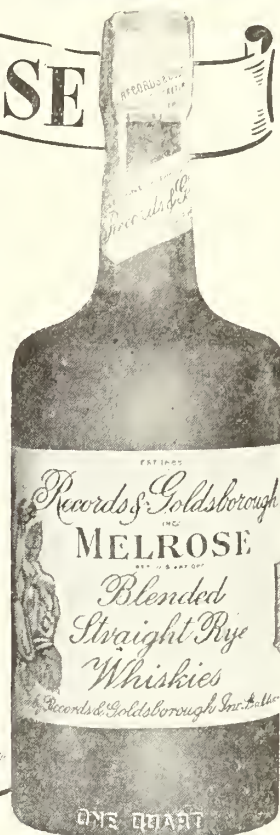
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1812 (Ouverture Solennelle)	<i>Tchaikovsky</i>
FAVORITE OVERTURES	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OVERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSSLAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
WILLIAM TELL	<i>Rossini</i>
ZAMPA	<i>Hérold</i>

OPERA EXCERPTS

AIDA — Ballet Suite	<i>Verdi</i>
AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Mascagni</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYESCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA —	
Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>
SAMSON AND DELILAH —	
Bacchanale	<i>Saint-Saëns</i>

TANNHAUSER — Entrance of the Guests	<i>Wagner</i>
THAIS — Meditation	<i>Massenet</i>

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from "Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Pierné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's Dream"	<i>Mendelssohn</i>

CONCERTOS

JESUS MARIA SANROMA — Soloist

PIANO CONCERTO IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO IN F	<i>Gershwin</i>
PIANO CONCERTO No. 1 in G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO No. 2 in D MINOR	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

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AMERICA	<i>Smith-Carey</i>
AMERICAN SALUTE ("When Johnny Comes Marching Home")	<i>Gould</i>
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FOSTER GALLERY	<i>Gould</i>	ROSES FROM THE SOUTH	<i>Strauss</i>
JAZZ LEGATO AND JAZZ PIZZICATO	<i>Anderson</i>	SKATERS	<i>Strauss</i>
MOSQUITO DANCE	<i>White</i>	SLEEPING BEAUTY	<i>Tchaikovsky</i>
NOBODY KNOWS THE TROUBLE		VIENNA BLOOD	<i>Strauss</i>
I'VE SEEN	<i>Arranged by Jacchia</i>	VOICES OF SPRING	<i>Strauss</i>
OKLAHOMA! Selection	<i>Rodgers-Bodge</i>	WHERE THE CITRONS BLOOM	<i>Strauss</i>
OLD TIMERS' NIGHT AT THE POPS		WINE, WOMAN AND SONG	<i>Strauss</i>
OH SUSANNAH!	<i>Foster</i>		
PAVANE	<i>Gould</i>		
POP GOES THE WEASEL	<i>Arranged by Cailliet</i>		
RHAPSODY IN BLUE (with Sanromá)	<i>Gershwin</i>		
SALUTE TO OUR FIGHTING FORCES	<i>Arr. by Bodge</i>		
SHEEP AND GOAT	<i>Guion</i>		
SONG FEST	<i>Arranged by Bodge</i>		
STRIKE UP THE BAND	<i>Gershwin</i>		
TIGER RAC	<i>La Rocca</i>		
TOY TRUMPET	<i>Scott</i>		
TURKEY IN THE STRAW	<i>Guion</i>		
VIRGINIA REEL	<i>Coffey</i>		
YANKEE DOODLE	<i>Gould</i>		

BALLET MUSIC

AIDA — BALLET SUITE	<i>Verdi</i>
BALLET MUSIC FROM GLUCK	<i>Arr. by Mottl</i>
COPELIA BALLET — Suite	<i>Délibes</i>
DANCE OF THE HOURS ("La Gioconda")	<i>Ponchielli</i>
FAUST BALLET MUSIC	<i>Gounod</i>
RITUAL DANCE OF FIRE	<i>Falla</i>
SLEEPING BEAUTY BALLET — Waltz	<i>Tchaikovsky</i>
THE INCREDIBLE FLUTIST	<i>Piston</i>
THREE-CORNERED HAT	<i>Falla</i>

MISCELLANEOUS

ANNEN — Polka	<i>Strauss</i>
AT DAWNING	<i>Cadman-Herbert</i>
AUSTRIAN PEASANT DANCES	<i>Schönherr</i>
AVE MARIA	<i>Arcadelt-MacDonald</i>
AVE MARIA	<i>Schubert-Wilhelmj</i>
BAHN FREI Polka	<i>Ed. Strauss-Bodge</i>
BOLERO	<i>Ravel</i>
CAPRICCIO ESPAGNOL	<i>Rimsky-Korsakov</i>
CAPRICCIO ITALIEN	<i>Tchaikovsky</i>
CAUCASIAN SKETCHES	<i>Ippolitov-Ivanov</i>
CHANSON TRISTE	<i>Tchaikovsky</i>

WALTZES

ARTISTS' LIFE	<i>Strauss</i>
CAGLIOSTRO	<i>Strauss</i>
DANUBE WAVES	<i>Ivanovici</i>
DOCTRINEN	<i>Eduard Strauss</i>
EMPEROR	<i>Strauss</i>
ESPAÑA	<i>Waldteufel</i>
ESTUDIANтина	<i>Waldteufel</i>
EUGENE ONEGIN	<i>Tchaikovsky</i>
FAUST	<i>Gounod</i>

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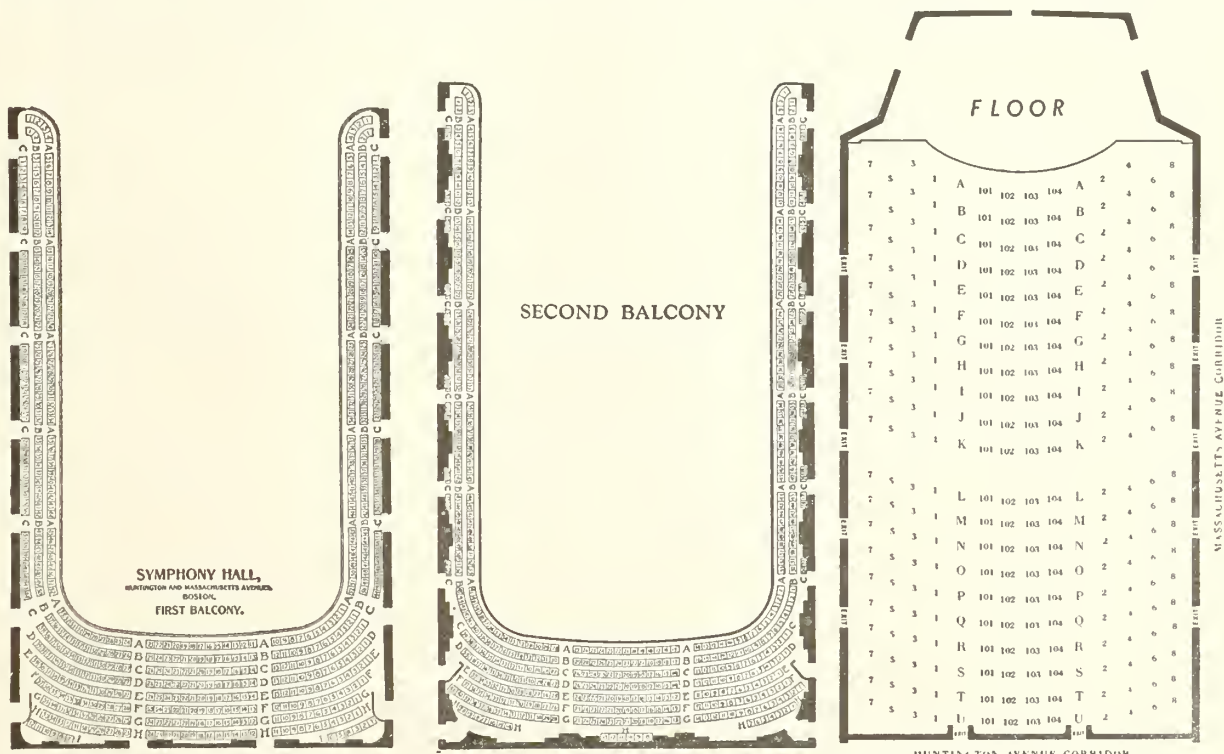
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 LA PALOMA
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 REVE ANGLIQUE (Kamennoi Ostrow)
 SALLY IN OUR ALLEY
 SANS SOUCI — Polka
 SCHERZO (from String Octet)
 SLAVONIC DANCE IN G MAJOR, No. 15
 SONG OF INDIA (from "Sadko")
 SONG OF THE VOLCA
 BARGEMEN
 TIK TAK — Polka
 THUNDER AND LIGHTNING — Polka
 TRITSCH-TRATSCH — Polka
 WALTZ IN A-FLAT (Arr. by Gericke)
 WARSAW CONCERTO (Leo Litwin, Soloist)
 WEDDING MARCH (from "Midsummer Night's Dream")
 WEDDING MARCH ("The Golden COCKEREL")

Franch
Strauss
Joh. Strauss, Jr. & Josef Strauss
Chopin-Glazounov
Old Dutch Air
Rachmaninoff
Rachmaninoff
Ippolitov-Ivanov
Mana-Zucca
Rubinstein
Arranged by Frank Bridge
Strauss
Mendelssohn
Dvorák
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Arr. by Glazounov
Strauss
Strauss
Brahms
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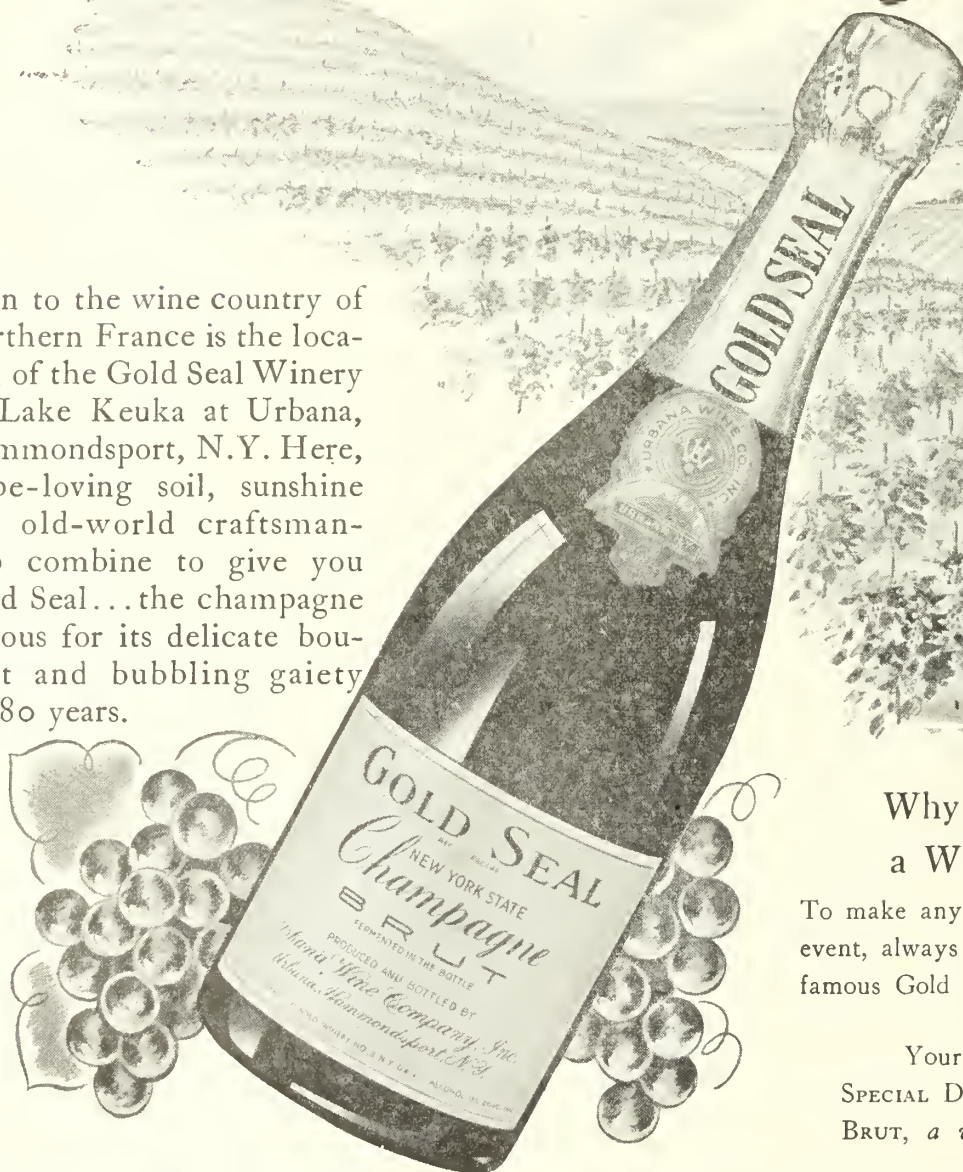


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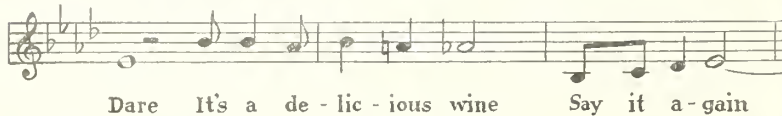
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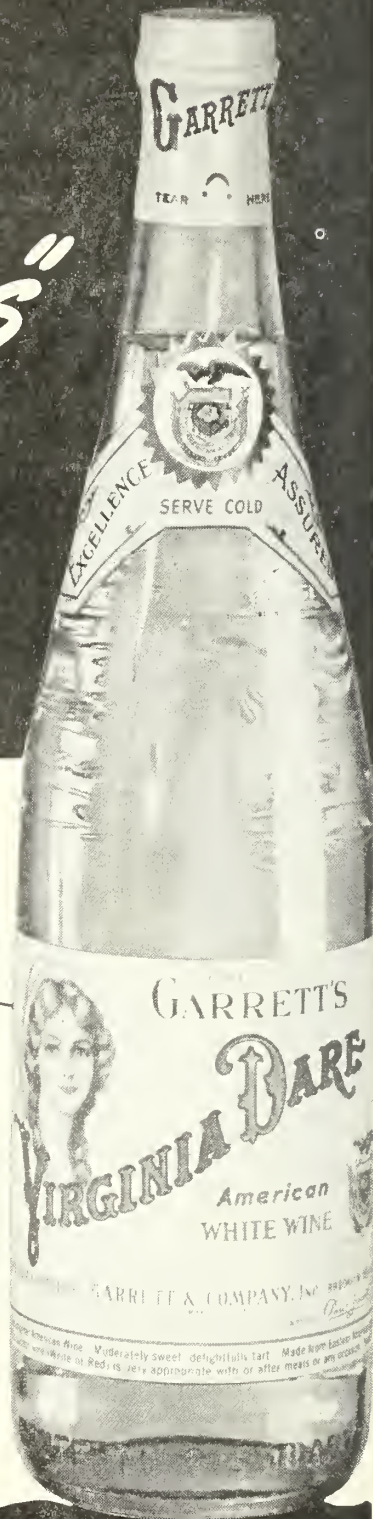
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Programme 52

SATURDAY, JUNE 22, 1946

Number 9

PROGRAMME

***ENTRANCE OF THE GUESTS INTO THE WARTBURG**

from "Tannhäuser" *Wagner*

***OVERTURE to "Il Guarany"** *Gomes*

FLIGHT OF THE BUMBLE BEE *Rimsky-Korsakov*

WALTZ OF THE FLOWERS from the "Nutcracker" Ballet *Tchaikovsky*

MARCH "Sambre et Meuse" *Planquette-Turlot*

***OVERTURE to "Poet and Peasant"** *Suppé*

RONDO BRILLANT, Op. 29, for Piano and Orchestra *Mendelssohn*

Soloist: BERNHARD WEISER

INTERMEZZO from "Háry János" *Kodaly*

***BALLET OF THE HOURS** from "La Gioconda" *Ponchielli*

ON THE ESPLANADE from "Bostonia" Suite *Brown*

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Programme 53

MONDAY, JUNE 24, 1946

PAUL CHERKASSKY Conducting

PROGRAMME

PRELUDE to "Carmen" Bizet
OVERTURE to "Euryanthe" Weber
*LARGO from "Xerxes" Handel

(Solo Violin: Julius Theodorowicz)

SOVIET IRON WORKS Mossolov

OVERTURE to "Rienzi" Wagner

JEROME KERN MEDLEY Arranged by Saltman

All the Things You Are—Make Believe—She Didn't Say Yes—Smoke Gets in

Your Eyes—All Through The Day—Who

TEA FOR TWO Youmans-Saltman

Piano Solos: PHIL SALTMAN

SELECTION from "Carousel" Rodgers-Anderson

*JAZZ LEGATO AND JAZZ PIZZICATO Anderson

*STRIKE UP THE BAND Gershwin

*Pops recording

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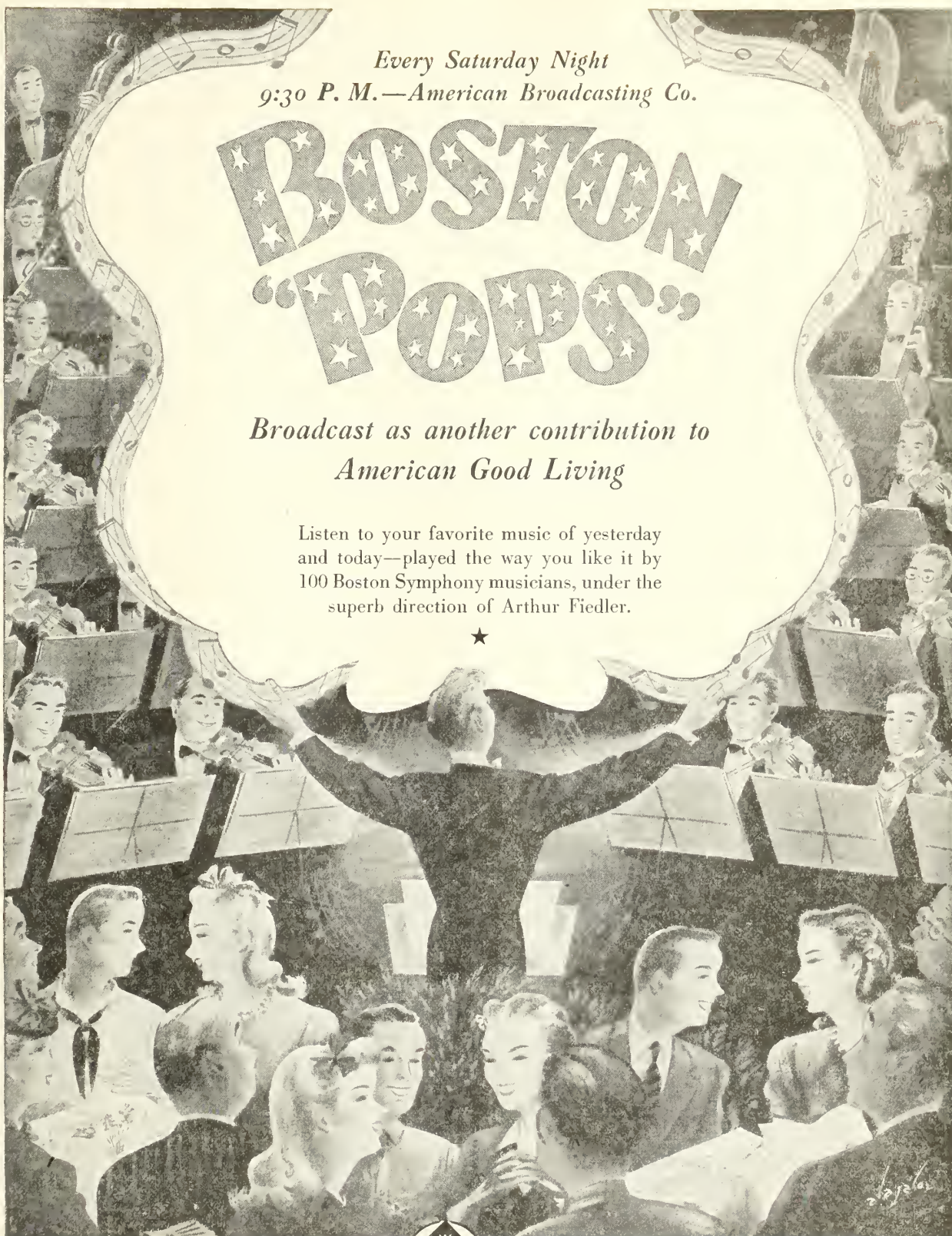
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Programme 54

TUESDAY, JUNE 25, 1946

COLORED AMERICAN NIGHT

PROGRAMME

*MILITARY POLONAISE Chopin-Glazounov
*OVERTURE to "Mignon" Thomas
*AVE MARIA Schubert-Wilhelmj

(Solo Violin: Julius Theodorowicz)

WALTZ OF THE FLOWERS from the "Nutcracker" Suite Tchaikovsky

CONCERTO NO. 2, in G minor, for Piano and Orchestra Saint-Saens

- I. Andante sostenuto
- II. Allegretto scherzando
- III. Presto

Soloist: PHILIPPA DUKE SCHUYLER

RUMPELSTILTSKEN Philippa Duke Schuyler

SELECTION from "Porgy and Bess" Gershwin

DANSE NÈGRE Coleridge-Taylor

BRAZIL Barroso-Gould

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POP-OVERS

PRELUDE TO "CARMEN"

First the music gives a sparkling impression of a festive crowd gay with anticipation over a bullfight. Then the strings swing into the Toreador's Song. Finally comes an ominous five-note figure, ending in pizzicato. This is the Fate motive, identified with Carmen, the gypsy who knows that love will end in death for her—and prefers to love. The motive was culled from an authentic piece of Spanish music, a song of Manuel Garcia, the elder, based on the Andalusian form, the *polo*. In this, the rhythm is embroidered by the sung syllables, "ay, ay."

OVERTURE TO "EURYANTHE"—WEBER (1786-1826)

The themes are drawn from several love-songs of the hero, with intervening attention to the sinister influence of the ring stolen from the tomb of the heroine's sister.

This is the story of the opera. Adolar, a French knight, proclaims at the court of King Louis his confidence that his betrothed, Euryanthe, is an absolute paragon of fidelity to him. Lysiart, an unprincipled rival, boasts that he will controvert this claim. Euryanthe has innocently made a confidante of the lady Eglantine, who herself is in love with Adolar. To this unsuitable confidante, Euryanthe reveals a secret previously shared with Adolar alone—that her sister has died by self-destruction. Eglantine steals the ring of the sister from her tomb, and maliciously gives it to Lysiart. On seeing the ring, Adolar falsely believes that Euryanthe has turned her affections toward Lysiart. This suspicion is so strong that Adolar attempts to kill Euryanthe by abandoning her in a desert. There she is rescued by King Louis. Meanwhile, Lysiart prepares to marry Eglantine. When the king pretends that Euryanthe is dead, Eglantine declares her own love for Adolar. She is promptly stabbed by Lysiart. Then Euryanthe appears, Adolar and she overlook the past unpleasantness, and Lysiart is led off to punishment.

"SOVIET IRON WORKS"—ALEXANDER MOSSOLOV (b. 1900)

This is a sort of rhapsody on the Machine Age and the sense of pride in their tasks experienced by the Russian workers of the iron industry.

Adolph Bolm worked out from the music a one-act ballet, first staged in the Hollywood Bowl in 1932. It calls for dancers in costumes of metallic sheen, making machine-like movements in a red glare as if from the mouth of a furnace.

The dancers are given these designations: Principal dynamos, Switches, Gears, Pendulums, Flywheel, Principal Pistons, Piston Rods, Spring Valves.

OVERTURE TO "RIENZI"—WAGNER

Reading in 1837 a German translation of Sir Edward Bulwer-Lytton's novel of fourteenth century Rome, "Rienzi, the Last of the Tribunes," Wagner decided to transform it into an opera. Not until five years later was the bombastic, Meyerbeerish result put on the stage (about a month and a half before the more Wagnerian "Flying Dutchman").

Although all its themes are drawn from the opera, the overture was first performed almost exactly two years ahead of the complete work. The tuneful passage for violins and 'cellos, early in the overture, is the prayer in the fifth and final act, uttered before his death by Rienzi, who has led the people in revolt against the nobles, only to be destroyed by mob violence. The brass instruments sound the revolutionaries' hymn, which is followed by the repetition of the prayer in quickened tempo, (by violins) over an accompaniment suggestive of the public dancing in Act II, to celebrate the defeat of the nobles. Again the battle hymn is sounded, to conclude the overture.

OVERTURE TO "MIGNON"—AMBROISE THOMAS.

In the lovely slow melody, Mignon speaks of the beautiful warm southern country where she vaguely remembers once living: "Knowest Thou That Land?"

(Continued on page 9)

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CAPitol 9840

Programme 55

WEDNESDAY, JUNE 26, 1946

PROGRAMME

- *ENTRANCE OF THE GUESTS INTO THE WARTBURG
from "Tannhäuser" Wagner
- VALSE FINALE from the Second "Nutteracker" Suite Tchaikovsky
- ADAGIO from the Third Violin Sonata Bach
- *BACCHANALE from "Samson and Delilah" Saint-Saëns
- *AUSTRIAN PEASANT DANCES Schönherr
- Wedding March—Schuhplatter—Hog Dance—Zwoaschritt
- *OUVERTURE SOLENNELLE, "1812" Tchaikovsky
- ALAMEIN CONCERTO for Piano and Orchestra Arlen
- Soloist: LEO LITWIN
- SELECTION from "Carousel" Rodgers-Anderson
- HAPPY BIRTHDAY GOES TO TOWN Cailliet
- (First performance)
- JINGLES ALL THE WAY Cable
- * Pops Recording

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PIANO CONCERTO No. 2—SAINT-SAËNS (1835-1921)

Of Saint-Saëns' five concertos for piano and orchestra, this one, dating from 1868, shares with his fourth, of 1875, the greatest critical esteem.

Liszt wrote of the Second Concerto to the composer that "the form of it is new and happy," and praised the manner in which the pianist was given a highly effective part without detriment to the composition as a whole.

"RUMPELSTILTSKEN"—PHILIPPA DUKE SCHUYLER

Not only did the exceptionally gifted juvenile artist compose this work at the age of thirteen—she also orchestrated it at that age.

ENTRANCE OF THE GUESTS

The Landgrave calls his minstrel knights together in the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion of one of the most imposing processions ever composed.

SAMSON AND DELILAH—SAINT-SAËNS.

Intended as an opera, this work has had many performances as an oratorio, although the Biblical foundations of the story have been richly garnished with operatic love-making.

Act III begins with a scene showing the blind Samson toiling at a mill ordinarily turned by cattle. From the distance his people are heard bewailing his captivity, and he laments the loss of his sight. The final scene takes place in the Temple of Dagon. There, before the High Priests and the leaders of the Philistines, Delilah leads a troupe of young Philistine women, as they dance with wine cups in their hands.

The music to which they dance is the Bacchanale, which in its suggestion of Oriental color shows some of the most skilful instrumentation of Saint-Saëns.

AUSTRIAN PEASANT DANCES.

This folk dance suite opens with a Wedding March, the theme of which originated in Hallstatt, in 1800. A Tyrolian dance, the "Schuhplattler," follows. Next, from Salzburg, birthplace of Mozart, comes a "G'Strampfer." This is a vigorous, stomping, Polka. The Tyrol supplies a curious item in the "Hog Dance,"—complete with grunts. From Styria comes a "Zwoaschritt," which may as well be called a two-step.

OUVERTURE SOLENNELLE, "1812"

The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans—a technical defeat but a moral victory. Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until later afternoon. Losses were great on both sides—more by the Russians than their foes. But even so, the invaders from that day were in a tightening grip of disaster.

"ALAMEIN" CONCERTO

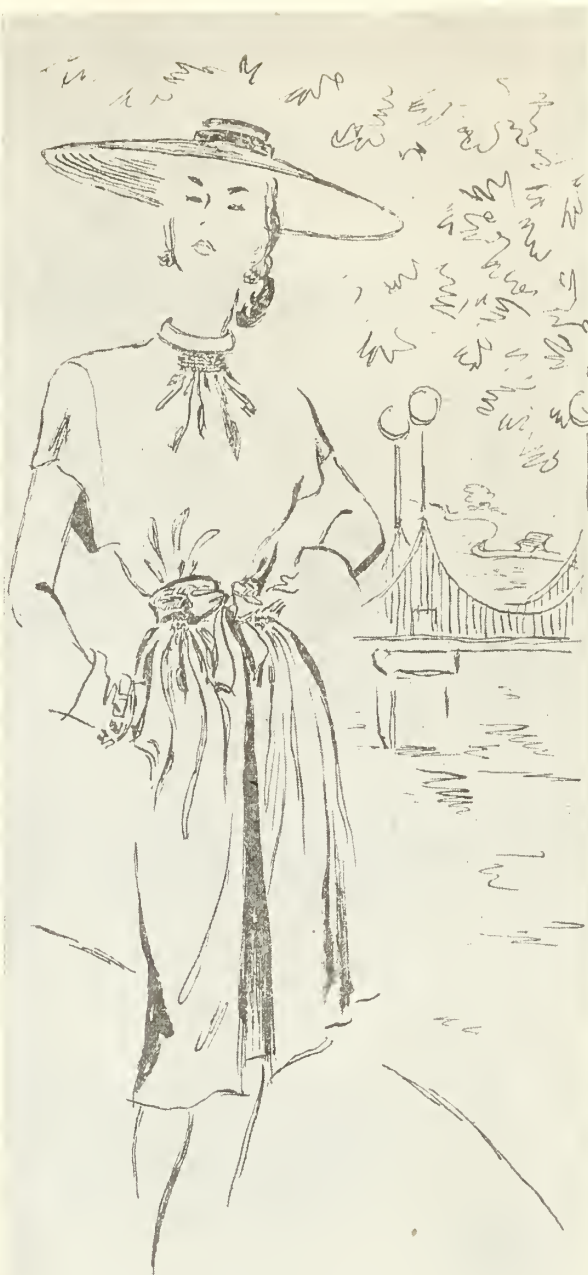
Dedicated by the composer, Albert Arlen, "To the men who fought and the men who died at El Alamein in 1942."

"JINGLES"—CABLE.

In this hit of the current Pops season, Mr. Cable, associated with the Toronto Symphony, has woven together the following radio rimed commercials, "identification tags," and symphonic themes:

1. Dentyne Chewing Gum. 2. Pepsicola. 3. Siegfried horn call. 4. Chipso. 5. Return of Pepsicola jingle, mixed with Andante from Haydn's "Surprise" Symphony. 6. Chidets, plus Dentyne. 7. Mortimer Snerd. 8. Pizzicato from Tchaikovsky's Fourth Symphony, plus Supersuds. 9. Return of Ivory Snow. 10. Quiz Kids ("School Days"). 11. Rinso White, ending in a phrase

(Continued on page 11)



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BACH.....Brandenburg Concerto No. 2 in F major
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Flute: GEORGES LAURENT
Oboe: FERNAND GILLET
Trumpet: ROGER VOISIN

MOZART.....Violin Concerto in A major, No. 5 (K. 219)
Soloist: WILLIAM KROLL

BACH.....Suite (Overture) in D major, No. 4

MOZART.....Symphony ("Jupiter") No. 41 (K. 551)

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POP-OVERS

from Richard Strauss' symphonic poem, "Til Eulenspiegel." 12. Allegro from Tchaikovsky's Overture-Fantasy, "Romeo and Juliet." 13. Fugue, with Rinso White as subject, and Dentyne Chewing Gum as counter-subject. 14. Return of Chipso. 15. Banana Song. 16. Intonation of Ivory Snow by the horns, with short coda on Lifebuoy.

WEDDING MARCH FROM "LE COQ D'OR" (The Golden Cockerel). Rimsky-Korsakov's opera about the golden rooster which was so enchanted by the scheming magician as to point out the direction of any enemy's invasion, screaming madly all the while, is based on a charming poem of the same title by Pushkin—the poet dearest to the hearts of all Russians. At the beginning of the third act of the opera, foolish old King Dodon is triumphantly entering his Russian capital in company with the mysterious Oriental queen he is taking to wife. His approach is the cue for magnificent pageantry and a blaze of fantastic color, the music reflecting all the bizarre splendor of the scene.

"GAYANE"—ARAM KHATCHATOURIAN.

Like a ballet of Shostakovitch, this one by his Armenian-born contemporary has to do with life on a collectivist farm.

When Armenia became a Soviet Socialist Republic in the nineteen twenties, the collectivist farm was one of the Russian ideas which played a very conspicuous part in Armenia's new political situation.

When the ballet suite was performed by the Kansas City Philharmonic Orchestra, Robert Adams of the University of Kansas City, wrote: "The Ballet was completed in 1943. The entire work, which plays a full evening, depicts the happy and prosperous life of the Caucasus just before the present war. Gayane is a young girl of the people. The closing scene strikes a patriotic note with the coming of the war; the stage is filled with volunteer soldiers marching to the defense of their country. Musically the entire ballet is based upon Armenian folk melodies."

SERGE PROKOFIEFF. Born 1891. One of most eminent living Russian composers. Rimsky-Korsakov was one of his teachers.

AIR ON THE G STRING. The melody was taken from J. S. Bach's D major Suite No. 3. It was transposed by the eminent violinist, Wilhelmj, to be played entirely on the silver-wound G string, lowest pitched string of the violin, with the purpose of enhancing the sonority of the tune.

PROCESSION OF BACCHUS FROM "SYLVIA."

The scene for the present episode from "Sylvia" is a Temple of Diana, near the seashore. Peasants hold a festival. Soldiers chase them with switches to make room for a procession of celebrants of a feast of Bacchus, garbed as warriors, and brandishing javelins as they dance.

LEONARD BERNSTEIN.

Still in his twenties, this product of the Boston Latin School, Harvard, Curtis Institute and the Berkshire Music Center, has become in the past three years a phenomenon of American musical life. As a composer, he won acclaim within a short period for his "Jeremiah" Symphony, his ballet, "Fancy Free," and his musical comedy, "On the Town." At the same time, he distinguished himself as conductor with the New York Philharmonic, of which he was for a season assistant conductor, and in guest appearances with the Pittsburgh and Boston orchestras. In the season past he has conducted various orchestras, and become the director of the New York City Symphony.

At the Prague Spring Music Festival, starting May 11, in observance of the semi-centennial of the Czech Philharmonic Orchestra, Bernstein appeared both as conductor and composer, making the trip by plane.

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Programme 56

THURSDAY, JUNE 27, 1946

ALEXANDER LESLIE *Conducting*

*SEMPER FIDELIS, March Sousa
OVERTURE to "Rosamunde" Schubert
*VARIATIONS on "Pop Goes the Weasel" Cailliet
Theme—Fugue—Minuet—In Jerusalem—Music Box—A la Jazz
WEDDING MARCH from "The Golden Cockerel" Rimsky-Korsakoff

PAUL CHERKASSKY *Conducting*

TOCCATA Frescobaldi-Kindler
ARIA, "Ah! fors' e lui" from "La Traviata" Verdi
Soprano: VICTORIA SAMUELIAN
LES PRELUDES, Symphonic Poem Liszt

LEROY ANDERSON *Conducting*

BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss
PROMENADE { Anderson
SYNCOPATED CLOCK {
SELECTION from "Carousel" Rodgers-Anderson

* Pops Recording

BALDWIN PIANO

Among those present: The Perkins Institution; the Musical Guild

33

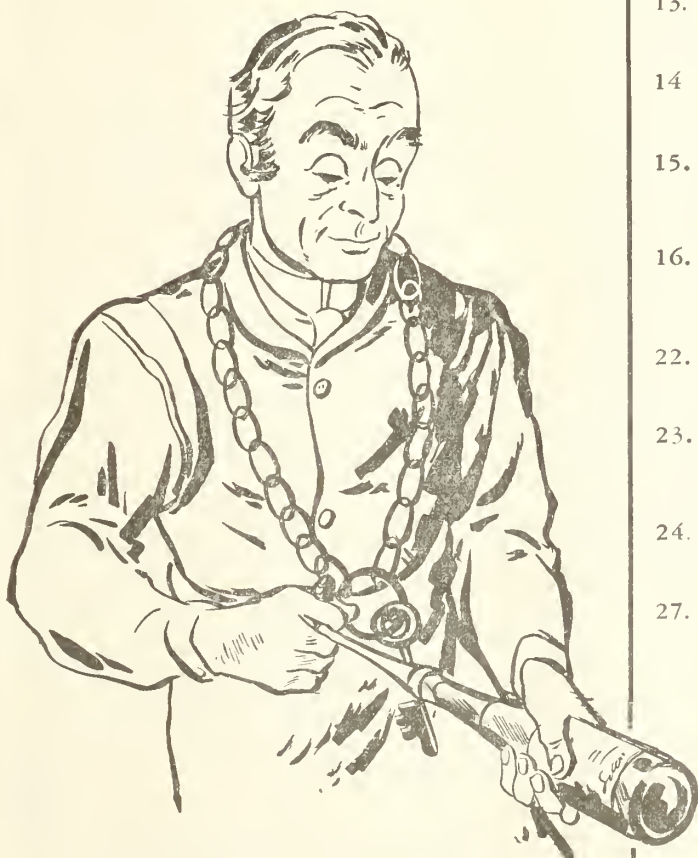
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SEE WINE LIST ON PAGE 15

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12. *Livermore Hock*
 A delightful light dry wine. Typical of Livermore standards.
13. *Livermore Moselle*
 Light, refreshing — with a slight fruity taste.
14. *Livermore Chablis*
 Well balanced full — rich — dry.
15. *Livermore Rosé (Pink)*
 A unique wine of the Livermore Valley. Pink in color — light of body — the ideal Summer Wine.
16. *Napa Folle Blanche*
 Light, fresh and delicate — made from the Folle Blanche grapes grown in the Napa Valley.
22. *Napa Red Burgundy*
 A moderately dry red wine.
23. *Napa Cabernet 1939*
 Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
24. *Napa Zinfandel 1937*
 Made from the Zinfandel grape — a tasty but not heavy red.
27. *California Red Chianti*
 Light, Tawny and moderately dry wine
48. *Extra Dry Cocktail Sherry*
 A favorite Extra Dry Sherry. Clean on the palate.
57. *Dinner Port (Tawny)*
 A relatively dry Tawny Port of considerable quality.
58. *Mission Cream Sherry*
 A rich, semi-sweet cream sherry made in California from the Mission Grape.
59. *Cucamonga Muscatel*
 Pleasantly sweet, rich and tasty.
61. *Superior Port*
 A tawny rich wine excellent after dinner.
62. *Superior Pale Dry Sherry*
 Dry — nutty — fine bouquet.
63. *Superior Muscatel*
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40 Gold Seal Special Dry	5.50	2.75
50 Charles Fournier	6.00	
60 Great Western Brut Special	6.00	3.25
70 Great Western Extra Dry	5.50	3.00
80 Ackerman Dry Royal	6.00	
90 Moscato Canelli (Semi Sweet)	4.00	2.25
100 Gold Seal Sparkling Burgundy	5.00	2.75
110 Charles Heidsieck Champagne	10.00	
120 Padre Sec Champagne	5.50	
130 Gancia Lacrima Christi	6.50	
140 Mirafiori Lacrima Christi	6.50	
150 San Benito Champagne	4.50	2.50
160 Vai Bros. Gran Spumante	4.50	
170 Bollinger Brut	10.00	5.50
180 Cresta Blanca Champagne	5.00	
190 Cresta Blanca Sparkling Burgundy	5.00	

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2 San Felipe (Argentine)	2.75

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4 Garretts American Sauternes	2.00
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6 Inglenook Riesling	2.50
7 Chateau Wentz	2.75
8 Wente Sauvignon Blanc	2.75
9 Pastene Dry Sauterne	2.00
11 Pastene Sauvignon Vert	2.50
12 Pastene Hock	2.00
13 Pastene Moselle	2.50
14 Pastene Chablis	2.00
15 Pastene Rose (Pink)	2.50
16 Pastene Folle Blanche	2.50
17 Padre Reserve Sauterne	1.75
18 Cresta Blanca Sauterne	2.50
72 Chateau Cresta Blanca	2.50
73 Valliant Sauterne	2.50
74 Valliant Muscatel	2.50

RED WINES

19 Inglenook Red Wine	2.00
21 Inglenook Cabernet	2.50
22 Pastene Red Burgundy	2.25
23 Pastene Cabernet	2.50
24 Pastene Zinfandel	2.50
25 *Pontet Canet	3.50
26 Valliant Burgundy	2.50
27 Pastene California Chianti	2.50
28 Pastene California Chianti (Half Pints)	.75
29 Garretts Virginia Dare Red	2.00
31 Garretts American Burgundy	2.00
32 Padre Reserve Burgundy	1.75
75 Cresta Blanca Burgundy	2.50
76 Cresta Blanca Claret	2.50

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33 Gold Coast Haut Sauternes	2.00	1.25
34 Gold Coast White Burgundy	2.00	1.25
35 Gold Coast Burgundy	2.00	1.25
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37 Gold Coast Sherry	2.00	1.25
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44 *Cockburn Ruddy Port	2.75	.30
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46 *Cuvillo Vino de Pasto (Semi Sweet)	3.00	.30
47 *Cuvillo Amontillado Dry-Nutty	3.25	.40
48 Pastene Extra Dry Cocktail Sherry	2.50	.30
49 Cresta Blanca Port	2.25	
51 Cresta Blanca Sherry	2.25	
52 Valliant Port	2.50	
53 Valliant Dry Sherry	2.50	
54 Merry Widow Cocktail (Dubonnet-Vermouth)		.45
55 Dubonnet		.40
56 Vermouth Dry		.30
57 Pastene Dinner Port (Tawny)	2.50	
58 Pastene Misslon Cream Sherry (Semi-Sweet)	2.50	
59 Pastene Cucamonga Muscatel	2.00	1.25
61 Pastene Port	2.00	1.25
62 Pastene Pale Dry Sherry	2.00	1.25
63 Pastene Muscatel	2.00	1.25
64 *Williams & Humbert Dry Sack Sherry	5.25	
65 Padre Reserve Pale Dry Sherry	2.25	
66 Padre Reserve Port	2.25	
67 Garretts Port	2.25	
68 Garretts Muscatel	2.25	
69 Garretts Sherry Golden	2.25	
71 Paul Garrett Pale Dry Sherry	2.25	

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Wine List on page 15

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Lucky Strikes25
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S. S. Pierce Virginia Blend . .	.25
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Wine List on page 15

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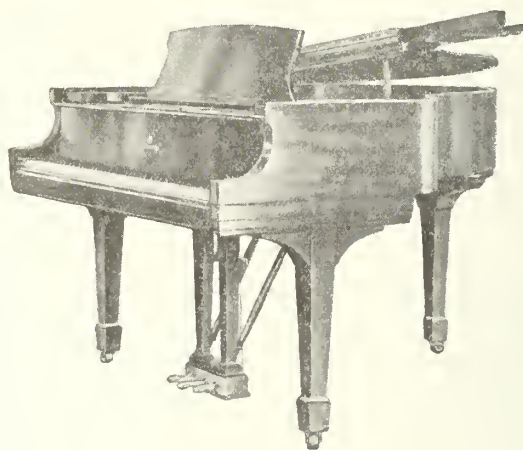




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Programme 58

SATURDAY, JUNE 29, 1946

CLOSING NIGHT

PROGRAMME

MARCH, Op. 99 Prokofieff
(First performance in Boston)

OVERTURE to "Die Fledermaus" ("The Bat") Strauss

AIR ON THE G STRING Bach-Wilhelmj

SELECTION from "Carousel" Rodgers-Anderson

PROCESSION OF BACCHUS from "Sylvia" Delibes

THREE MOVEMENTS from the Ballet, "Fancy Free" Bernstein
Galop—Waltz—Danzon

FAVORITE POPS PIECE (To Be Decided By Request)

ALAMEIN CONCERTO for Piano and Orchestra Arlen

Soloist: LEO LITWIN

OVERTURE to "Rienzi" Wagner

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Serge Koussevitzky, Conductor

Programmes

SERIES A

THURSDAY EVENING JULY 25:

Beethoven — Symphony No. 3 in E-flat major, "Eroica"
Shostakovich — Largo, Sixth Symphony, Ninth Symphony (First American performance)

SATURDAY EVENING JULY 27:

Beethoven — Symphony No. 6, "Pastoral"
Rachmaninoff — Piano Concerto No. 2 in C minor
Ravel — "Daphnis and Chloe," Suite 2
Soloist — EUGENE LIST

SUNDAY AFTERNOON JULY 28:

Mendelssohn — Symphony No. 4 in A major, "Italian"
Copland — Suite from "Appalachian Spring"
Schumann — Symphony No. 2

SERIES B

BRAHMS

THURSDAY EVENING AUGUST 1:

Tragic Overture
Piano Concerto No. 1, in D minor
Symphony No. 4, in E minor
Soloist — CLAUDIO ARRAU

SATURDAY EVENING AUGUST 3:

Symphony No. 3 in F major
Rhapsody for Contralto, Male Chorus, and Orchestra
Symphony No. 2 in D major
Soloist — CAROL BRICE

SUNDAY AFTERNOON AUGUST 4:

Variations on a Theme by Haydn
Concerto in A minor for Violin and Violoncello
Symphony No. 1, in C minor
Soloists — ERICA MORINI and
GREGOR PIATICORSKY

SERIES C

THURSDAY EVENING AUGUST 8:

Prokofieff — Symphony No. 5
Schumann — Violoncello Concerto in A minor
Wagner — Prelude to "Lohengrin"
Strauss — "Till Eulenspiegel's Merry Pranks, Rondo"
Soloist — GREGOR PIATICORSKY

SATURDAY EVENING AUGUST 10:

Schuman — American Festival Overture
Martini — Concerto for Violin
Tchaikovsky — Symphony No. 5, in E minor
Soloist — MISCHA ELMAN

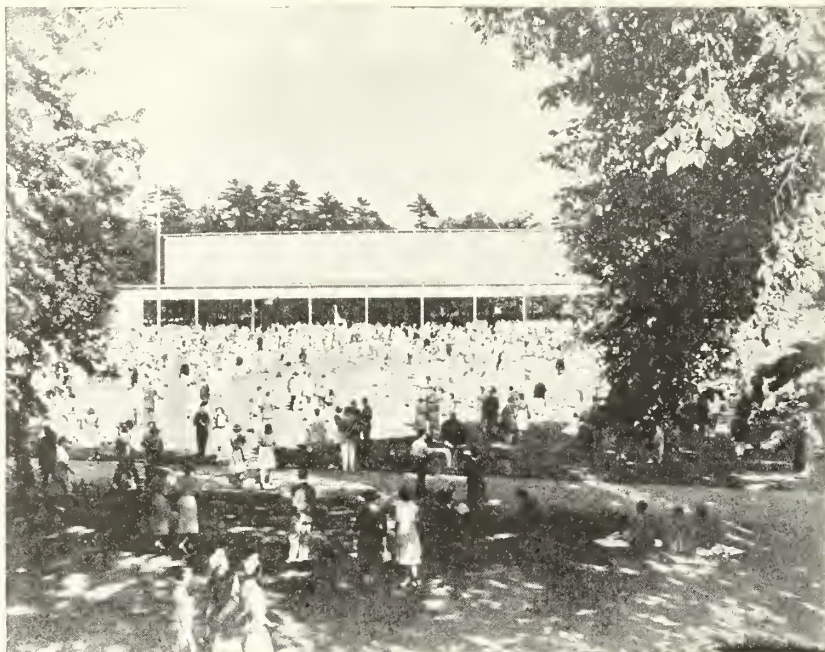
SUNDAY AFTERNOON AUGUST 11:

Thompson — "The Testament of Freedom," for Men's
Voices with Orchestra
Beethoven — Symphony No. 9 in D minor
FESTIVAL CHORUS —
Soloists to be announced

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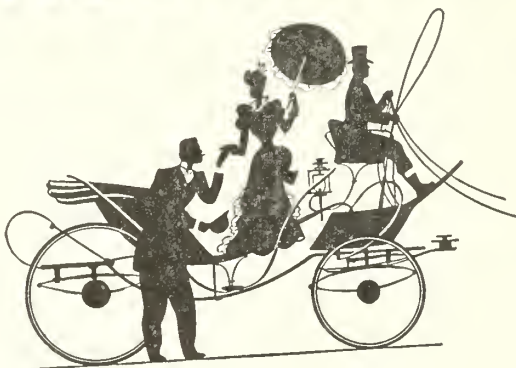
Programmes on application for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21. A chamber series on Tuesday evenings, July 2, 9, 16, 23, is to be given in cooperation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "Peter Grimes," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, inquire at the new subscription office, Symphony Hall.



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THE BERKSHIRE MUSIC CENTER

Letter from Randall Thompson to Mr. and Mrs. Douglas Moore, dated July 22, 1940

"The Music Center is truly marvelous — a wonderful set up in heavenly country and such a fine group of students and teachers. I was there the first week but already the place had such spirit and atmosphere. Most congenial, and stimulating to a degree. My *Alleluia* had been sung to perfection at the opening exercises, so my entrance into the place two days later was not so awkward as it might have been. I went to several of the Institute ('professional' students) Orchestra rehearsals, which gave its first concert on Friday night of the first week, opening (if you please) with a certain E minor Symph. led by Leonard Bernstein, student from C. I. M. I confess I enjoyed this privilege because it was really a fine performance. Most of all I relished watching Koussevitzky sit directly behind the student conductors at all rehearsals, criticizing them at every turn. He has proved himself a fine teacher and — still more surprising — a most skillful administrator of the school. His outlook is very broad and he seeks at every turn to do equal justice to the professional and non-professional students. There is no doubt in my mind that he has come out with a permanent institution of the greatest value and importance. It preserves the best in Mr. Surette's Summer School, with an added *plus* of a fine performing group, the presence of members of the B. S. O. and facilities of all kinds — little operas, masques, plays, large choral works, and a situation that is simply beautiful."

Quoted from "Letters of Composers"

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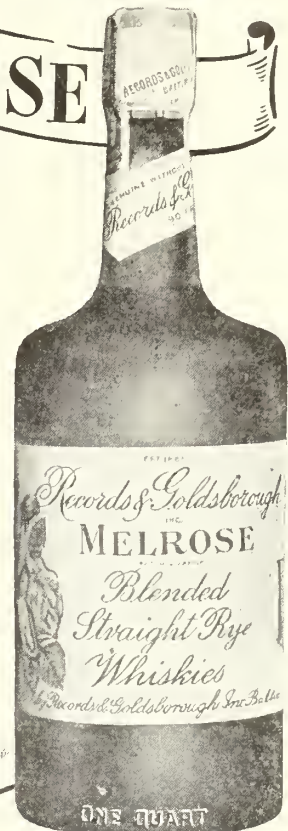
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1812 (Overture Solennelle)	<i>Tchaikovsky</i>
FAVORITE OVERTURES	
Morning, Noon and Night in Vienna — Poet and Peasant — Merry Wives of Windsor	
FINGAL'S CAVE (The Hebrides)	<i>Mendelssohn</i>
FREISCHUTZ, DER	<i>Weber</i>
GUARANY, IL	<i>Gomes</i>
LA GAZZA LADRA	<i>Rossini</i>
MERRY WIVES OF WINDSOR	<i>Nicolai</i>
MIDSUMMER NIGHT'S DREAM	<i>Mendelssohn</i>
MIGNON	<i>Thomas</i>
MORNING, NOON AND NIGHT	<i>Suppé</i>
OPERON	<i>Weber</i>
POET AND PEASANT	<i>Suppé</i>
RIENZI	<i>Wagner</i>
ROMAN CARNIVAL	<i>Berlioz</i>
RUSSLAN AND LUDMILLA	<i>Glinka</i>
SECRET OF SUZANNE	<i>Wolf-Ferrari</i>
WILLIAM TELL	<i>Rossini</i>
ZAMPA	<i>Hérold</i>

OPERA EXCERPTS

AIDA — Ballet Suite	<i>Verdi</i>
AIDA — Grand March (Act 2)	<i>Verdi</i>
CAVALLERIA RUSTICANA — Intermezzo	<i>Mascagni</i>
EUGEN ONEGIN — Polonaise	<i>Tchaikovsky</i>
GOYESCAS — Intermezzo	<i>Granados</i>
JEWELS OF THE MADONNA — Camorristi Dance	<i>Wolf-Ferrari</i>
LA GIOCONDA — Dance of the Hours	<i>Ponchielli</i>
LOHENGRIN — Prelude to Act III	<i>Wagner</i>
NATOMA — Dagger Dance	<i>Herbert</i>
PROPHETE, LE — Coronation March	<i>Meyerbeer</i>
SAMSON AND DELILAH — Bacchanale	<i>Saint-Saëns</i>

TANNHAUSER — Entrance of the Guests	<i>Wagner</i>
THAIS — Meditation	<i>Massenet</i>

MARCHES

AIDA — Grand March (Act 2)	<i>Verdi</i>
CORONATION MARCH from "Le Prophète"	<i>Meyerbeer</i>
EGYPTIAN, PERSIAN, INDIGO, "GYPSY BARON," Marches	<i>Strauss</i>
EL CAPITAN	<i>Sousa</i>
ENTRANCE OF THE BOYARDS	<i>Halvorsen</i>
MARCH OF THE LITTLE LEAD SOLDIERS	<i>Piérné</i>
MARCHE MILITAIRE	<i>Schubert</i>
MARCHE SLAVE	<i>Tchaikovsky</i>
POMP AND CIRCUMSTANCE	<i>Elgar</i>
SEMPER FIDELIS	<i>Sousa</i>
STARS AND STRIPES FOREVER	<i>Sousa</i>
STRIKE UP THE BAND	<i>Gershwin</i>
WAR MARCH OF THE PRIESTS	<i>Mendelssohn</i>
WASHINGTON POST	<i>Sousa</i>
WEDDING MARCH — "Midsummer Night's Dream"	<i>Mendelssohn</i>

CONCERTOS

JESUS MARIA SANROMA — Soloist

PIANO CONCERTO IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO IN F	<i>Gershwin</i>
PIANO CONCERTO No. 1 IN G MINOR	<i>Mendelssohn</i>
PIANO CONCERTO No. 2 IN D MINOR	<i>MacDowell</i>
RHAPSODY IN BLUE	<i>Gershwin</i>
TODTENTANZ (Dance of Death)	<i>Liszt</i>

AMERICANA

AMERICA	<i>Smith-Carey</i>
AMERICAN SALUTE ("When Johnny Comes Marching Home")	<i>Gould</i>
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STRIKE UP THE BAND *Gershwin*
TIGER RAG *La Rocca*
TOY TRUMPET *Scott*
TURKEY IN THE STRAW *Guion*
VIRGINIA REEL *Coffey*
YANKEE DOODLE *Gould*

WALTZES

ARTISTS' LIFE *Strauss*
CAGLIOSTRO *Strauss*
DANUBE WAVES *Ivanovici*
DOCTRINEN *Eduard Strauss*
EMPEROR *Strauss*
ESPANA *Waldteufel*
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NEW VIENNA *Strauss*
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FAUST BALLET MUSIC *Gounod*
RITUAL DANCE OF FIRE *Falla*
SLEEPING BEAUTY BALLET — Waltz *Tchaikovsky*
THE INCREDIBLE FLUTIST *Piston*
THREE-CORNERED HAT *Falla*

MISCELLANEOUS

ANNEN — Polka *Strauss*
AT DAWNING *Cadman-Herbert*
AUSTRIAN PEASANT DANCES *Schönherr*
AVE MARIA *Arcadelt-MacDonald*
AVE MARIA *Schubert-Wilhelmj*
BAHN FREI Polka *Ed. Strauss-Bodge*
BOLERO *Ravel*
CAPRICCIO ESPAGNOL *Rimsky-Korsakov*
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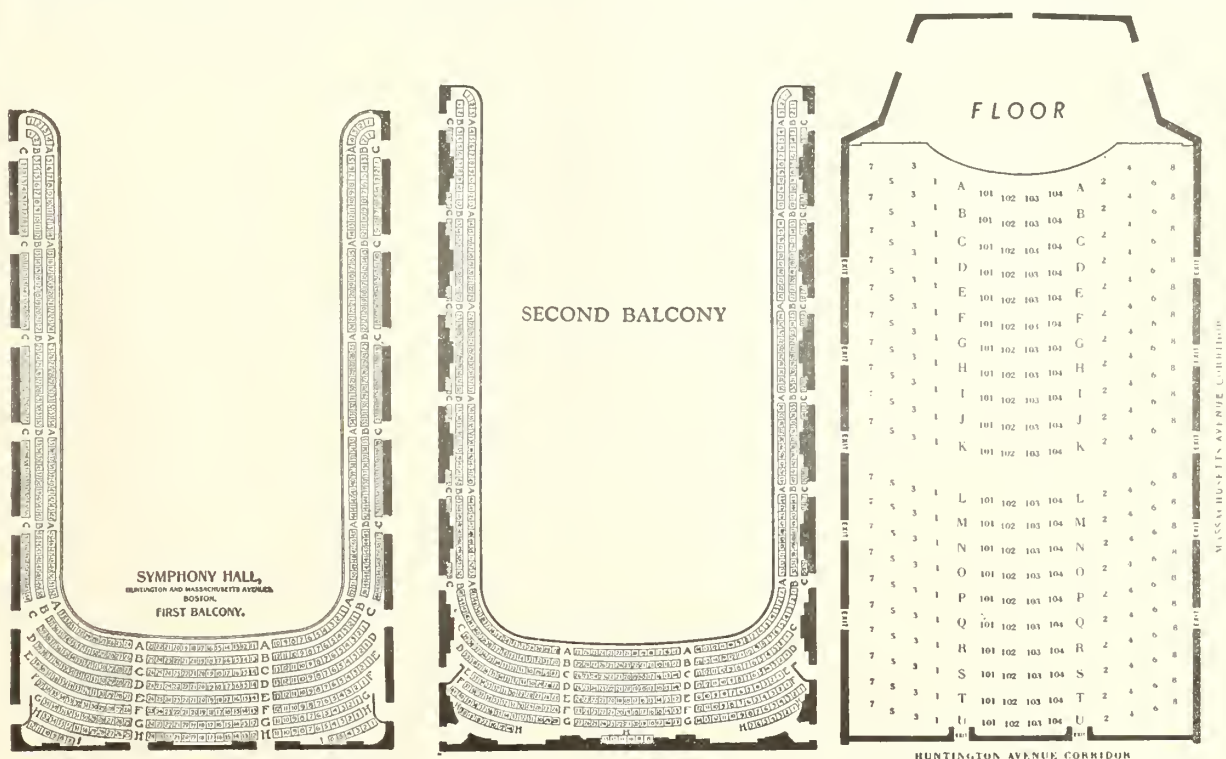
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ESPANA, Rhapsody	Chabrier	PRELUDE IN C-SHARP MINOR	Rachmaninoff
FIVE MINIATURES (including Mosquito Dance)	White	PRELUDE IN G MINOR	Rachmaninoff
FUGUE A LA GIGUE	Bach-Cailliet	PROCESSION OF THE SARDAR (from "Caucasian Sketches")	Ippolitov-Ivanov
HALLELUJAH CHORUS: "The Messiah"	Handel	RACHEM	Mana-Zucca
HORA STACCATO	Dinicu-Heifetz	REVE ANGELIQUE (Kamennoi Ostrow)	Rubinstein
HUNGARIAN DANCES Nos. 5 and 6	Brahms	SALLY IN OUR ALLEY	Arranged by Frank Bridge
HUNGARIAN RHAPSODY No. 1	Liszt	SANS SOUCI — Polka	Strauss
IN A PERSIAN MARKET	Ketelbey	SCHERZO (from String Octet)	Mendelssohn
IN THE MOSQUE		SLAVONIC DANCE IN G MAJOR, No. 15	Dvorák
IN THE MOUNTAIN PASS		SONG OF INDIA (from "Sadko")	Rimsky-Korsakov
IN THE VILLAGE		SONG OF THE VOLGA	
(from "Caucasian Sketches")	Ippolitov-Ivanov	BARGEMEN	Arr. by Glazounov
JEALOUSY, Gypsy Tango	Gade	TIK TAK — Polka	Strauss
KAMENNOI OSTROW (Rêve Angélique)	Rubinstein	THUNDER AND LIGHTNING — Polka	Strauss
LARCO (from "Xerxes")	Handel	TRITSCH-TRATSCH — Polka	Strauss
LA GOLONDRINA	Serradell-Findlay	WALTZ IN A-FLAT (Arr. by Gericke)	Brahms
LA PALOMA	Yradier	WARSAW CONCERTO (Leo Litwin, Soloist)	Addinsell
L'ARLESIENNE, Suite No. 2	Bizet	WEDDING MARCH (from "Midsummer Night's Dream")	Mendelssohn
LEIGHTES BLUT — Polka	Strauss	WEDDING MARCH ("The Golden COCKEREL")	Rimsky-Korsakov
MALAGUENA (from Suite "Andalusia")	Lecuona		
MARCH OF THE LITTLE LEAD SOLDIERS	Pierné		
MARCHE SLAVE	Tchaikovsky		
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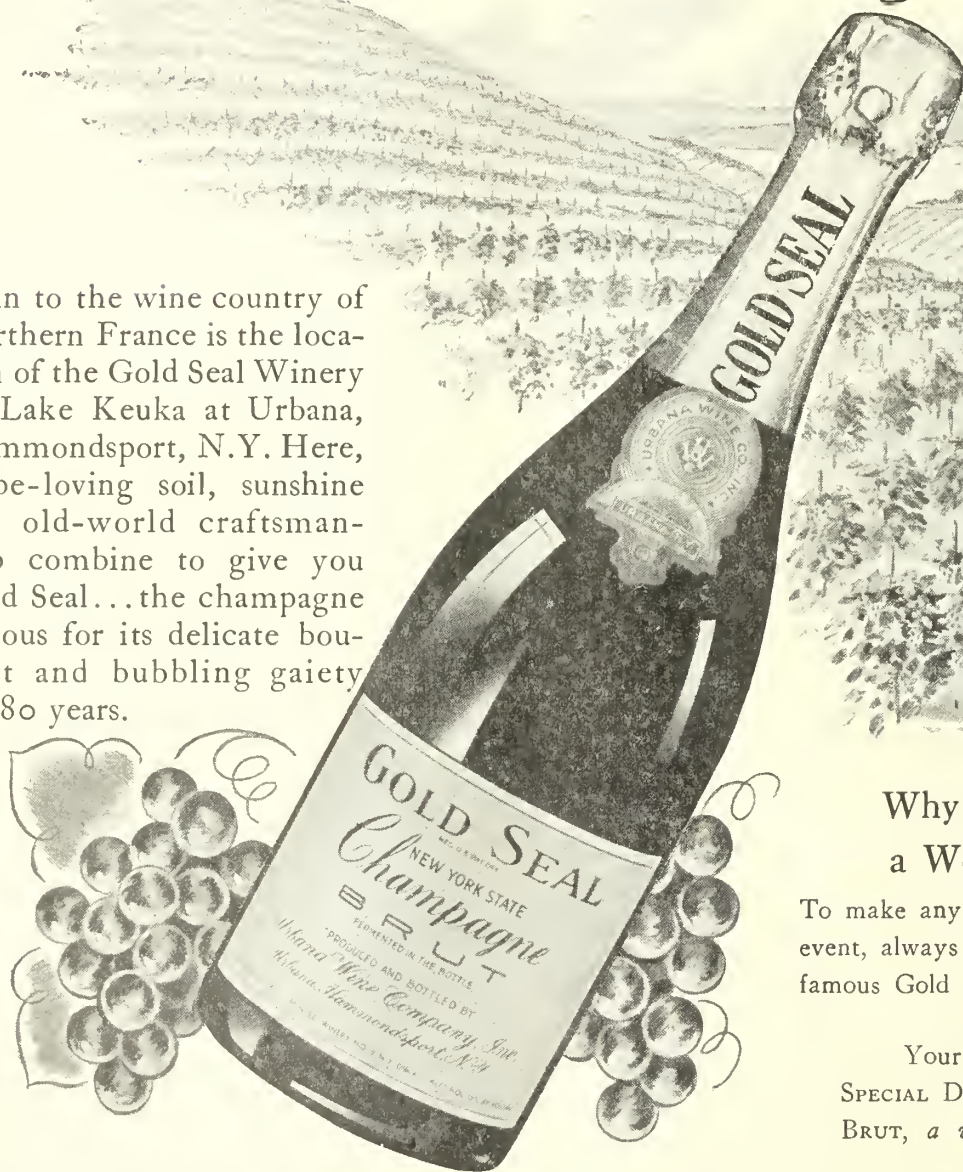


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June 4	Organ	E. Power Biggs
May 24	Piano	Cynthia Brown
May 25	Piano	Julian De Gray
May 31	Piano	Guisepe de Lellis
June 17	Soprano	Alice Farnsworth
May 2, 3, 21, 23, 28	Piano	Leo Litwin
June 8, 12, 18, 19, 26, 29	Piano	Monte Nelson
June 28	Cello	Zara Nelson
May 26	Piano	Raymond Putman
May 7	Piano	Solon Robinson
June 24	Piano	Phil Saltman
June 27	Soprano	Victoria Samuelian
June 1, 2, 15	Piano	Jesus Maria Santoma
June 17	Flute*	Lots Schaefer
June 17	Piano	Elizabeth Scher
June 17	Piano	Phillipa Schuyler
June 25	Piano*	Donald Steele
June 17	Piano	Frederic Tillotson
May 13	Piano	Richard Tucker
June 18	Tenor	Barbara Ulin
May 12	Piano	Ann Very
June 17	Violin*	Lise Vosgerchian
June 10	Piano	Gerald Warburg
June 20	Cello	Alfred Waters
May 27	Violin	Bernhard Welser
May 5, 15, 29	Piano	Gerson Yesslin
June 13, 21, 22	Piano	
June 4	Piano	

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GUEST CONDUCTORS AT THE POPs--1946

Westbrook Junior College	May 24
Wheaton College	May 9
Wilder Memorial	June 10
Women's Overseas Service League	June 13
Youth Concerts Association	May 23

Leroy Anderson	Third Part	June 27
Wheeler Beckett		May 23
Paul Cherkassky		May 16, 30
		June 5, 6, 7, 11, 24
Belcolm Holmes	Middle Part	June 27
	First & Third Parts	May 9
Alexander Leslie	Second & Third Parts	June 17
	First Part	June 27
Carlos Pinfild	Second Half	June 2
Guincy Porter	First Part	June 17
Thompson Stone		June 3
Louis Speyer	First & Third Parts	May 8
E. Wallace Woodworth	Second Part	May 9

May 15	Ipswich High School
June 11	Jamaica Plain-Forest Hills Club of Ktawians
June 15	Jesus Mission of New England
May 6	Katharine Gibbs School
May 10	Kathleen Dell School
May 20	King Solomon Lodge (Knights of Pythias)
May 17	Laurel Junior College
June 19	League of Catholic Women
May 10	Leland Powers School
June 7	Longy School
June 6	Massachusetts Council of Young Women's Republican Clubs
June 1	Massachusetts Institute of Technology
May 21	Massachusetts Medical Society
June 7	Mass. & R. I. Grand Commandery
May 16	Mass. State Employment Association
May 11	Menorah Institute
May 2	Mt. Ida Junior College
June 8	New Bedford High School
June 17	New England Conservatory Night
April 30	New England Grenfell Association
May 24	Newspaper Guild of Boston
June 28	Newton College of Sacred Heart
May 31	Newton High School
May 11	Noemi, No. 11
May 10	Northeastern University
May 10	Norwood Senior High School
June 3	Peers Club
June 3	Pensation Fund Concert
June 2	Pedding Institution
June 27	Peter Bent Brigham Hospital
May 1	Phillips Exeter Academy
May 11	Pioneers of Palestine
June 18	Ragis College
May 4	Rogers Hall School
May 6	Roxbury Latin School
May 31	Shawmut Bank Club
May 6	Shawmut & Brotherhood Lodges, AF & AM
May 19	Simmons College Club
May 30	Skidmore College
June 5	Somerville High School
June 14	Tufts College Night

POPS SPECIAL NIGHTS--1946

May 26	Alpena Temple
May 30	American Association of University Women
June 21	American Institute of Banking
June 26	Association of Newspaper Classified Advertising
May 28	Association of Teachers of Adults
May 16	Baptist Hospital School of Nursing
June 20	Beaver Country Day School
May 25	Birmingham Alumnae Association
June 4	Birth Israel Hospital Nurses Alumnae
June 8	Boston College - Philomatheta Club
May 30	Boston Simmons Club
May 7	Boston South College Club
May 27	Boston University (Program Not in Book)
May 5	Boston Wellesley College Club
May 13	Boston Alumnae Association of Boston
June 7	Boy and Girl Scouts
June 20	Brown Club of Boston
June 10	Bunbridge Hospital Nurses Alumnae
June 12	Catholic Alumnae Society Night
May 21	Catholic Women's Club of Milton
May 28	Chandler School
June 29	Closing Night
June 22	Colby Junior College
June 25	Consolidated Gas Company Employees
May 9	Curt Laboratory
May 3	Dana Hall Parent Teacher Association
May 22	Dartmouth Alumni Association
May 15	Emmanuel College Alumnae
June 15	Endicott College
May 9	First Baptist Church of Arlington
June 26	First National Bank of Boston
May 15	Frederick Lithograph Company
May 8	Friendship Forever
May 29	Friends of the Deaconess Hospital
May 21	Harvard School
May 6	Hills High School of Boston
May 18	Kind of the Infant Saviour
June 3	Kendall & Haydn Society
May 9	Lafayette Night
May 14	North Neighborhood House
June 5	North Secretarial School

